April/May 2013

VANISH

International Magic Magazine



ALAN WATSON INTERVIEW

HANGING OUT WITH THE STAR OF NEW ZEALAND MAGIC

edition 07

Alan Watson

this edition

1 **STREET PERFORMING**
KEITH FIELDS SHARES HIS EXPERIENCES ON THE STREET

2 **MAGIC TRICKS**
LEARN MAGIC - FROM MENTALISM TO CLOSE-UP TO STAND-UP ROUTINES

3 **THE DAY EVERYTHING CHANGED**
JEFF MCBRIDE ESSAY

The Biggest Latex Specialized Store in the Magic Bussines

www.magiclatex.com


Endless Bananas


Endless Carrots


Coke Mix 500ml.


Coke 500ml.

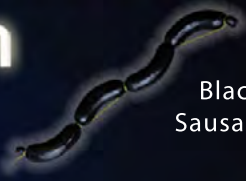

Orange


The Shovel


Brown Egg


Lemon


White Bulb


Black Sausages


Bunch of Bananas


Big Thumb


Billiard Ball 1


Fake Feet


Clay Vase Beige


Dove with feet


Billiard Ball 8


Fake Hand


Pear


White Egg


Banana


Canary with feet


Big Eyes


The Magic Walnut


Sausages


Hammer


Dove to Flowers


Coke 1,5 lt.


Magic Apple Juice


Clay Vase Terracotta


Tongue

MAGICLATEX

Felix & C.Casagrande

info@magiclatex.com - SPAIN



LECTURE by Felix

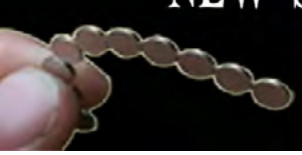


Routines and Effects with

Magnets for Stage and Close-up Magic

NEW Systems, Techniques and Principles with all kinds of Magnets

BONUS: Effects and Routines with Latex products





WWW.MAGOFELIX.COM INFO@MAGOFELIX.COM

Ahmed Hassan

Paid Advertisement

Paid Advertisement

Rakesh Syam's

Aroma



A MIRACLE IN SPECTATOR'S HAND

AVAILABLE AT:

www.mantra-magic.com

US $39 FREE SHIPPING IN THE US

The spectator imagines rubbing a freely chosen fragrance (no force) between their hands and when they smell them, the fragrance is there! You never seem to go near them. I love this trick. The effect is Jaw-dropping and your audience will remember you forever!If you don't get this, you don't know what you're missing!

- Richard Osterlind

The audience was soooooo amazed they cud'nt believe it!! The girl I tried it on, went to almost every one of the 20 tables!! Everyone wanted to smell her hand through the entire evening. It definitely became one of the highlights of the act.

- Mohit Rao

I'm tired of card, coin, and money tricks. I did it on 3 ladies at a table the other day and it worked on all 3 with different scents they chose. They even smelled each other's hands and agreed it smelled like the scent that person named. Loving it!!! It is my new favorite and I am excited like a little kid each time I do it for someone new. It reminds me why I got into magic.

- Brian Happie Foshée

"It really is one of the strongest effects I have ever come across; I am shocked of the reaction that I'm getting with people."

- Bobby Borgia

"Explores one of the least exploited of man's 5 senses: the sense of smell. Compact, deceptive, easy to use and perform. Guaranteed amazement. In the right hands, can be a true reputation maker."

- Pradip Amladi

April/May 2013

VANISH

Internatonal Magic Magazine

CONTENTS

FROM THE EDITOR 6

MAKING NEWS 8

BAMBOOZLERS 12

STANDING ON THE SHOULDERS OF GIANTS 14

CHOOSING THE MATERIAL FOR YOUR ACT 15

WEIGHT-A-SECOND 18

WHY WOULD YOU WANT TO BE COPPERFIELD? 22

IMAGINARY CIRCUMSTANCES 26

MAGICIAN'S CROSSWORD PUZZLE 28

ALAN WATSON FEATURE STORY 30

SLIP SLIDING AWAY 46

DIVING CARDS 50

THE SUCCESS SERIES 52

SOUND ADVICE 54

BEHIND THE ADVERTISEMENT 58

FINDING YOUR FITNESS SECRET 62

A TRIBUTE TO JAKS 64

IT'S CHILD'S PLAY 66

OMGNAACAAN 70

ROUTINING YOUR ILLUSIONS: EMOTIONS 72

IN YOUR HANDS 78

THE MAGIC ASSISTANT 80

LESSONS LEARNED 86

EDITOR
Paul Romhany

CO-EDITOR
Chipper Lowel

PRODUCT REVIEWERS
Paul Romhany & Friends

COVER PHOTO SUPPLIED BY
Alan Watson

ADVERTISING COORDINATOR,
Paul Romhany

SENIOR MARKETING SPECIALIST,
Harry Monk

EDITORIAL DIRECTOR
Paul Romhany / Harry Monk

ART DIRECTOR
Paul Romhany/Chipper Lowell

PROJECTS MANAGER
Josh Miles

PROOF READERS
Richard Webster, Mick Peck

E-READER VERSION
www.revizzit.com

CONTRIBUTORS
Chipper Lowell, Magic Babe Ning, Diamond Jim Tyler, Tony Chris, Paul Romhany, Nick Lewin, Wayne Rogers, Cris Johnson, Keith Fields, Lee Alex, Richard Webster, Bizzaro, TC Tahoe, Danny Archer, Kyle Peron, Charles Bach, Steve Spill, Jeff McBride, Chase Hasty, Bill Warren, Ben Robinson, Joe Gold, Paul Alberstat, Gwyn Auger, Anders Hansen, Felix, Leif David, Banachek, Kyle Peron, Balu the Magician, Joe Pipia, Peter Mennie

TO ADVERTISE IN MAGAZINE
Contact Paul Romhany for more information at:
info@paulromhany.com



28 ALAN WATSON INTERVIEW
One of the world's most successful working magicians - find out his secret to longevity.



10 BAMBOOZLERS
Diamond Jim Tyler teaches another cool bar effect



94 THE DAY EVERTHING CHANGED
Jeff McBride on using Video screens in magic

STEVE SPILL - THE JOLLY JESTER 90

THE DAY EVERYTHING CHANGED 94

STRIKE DEBT MAGIC 98

STRIKING A CHORD 102

YOUNG MAGICIANS CORNER 106

WITCH QUEEN(S) OF NEW ORLEANS 109

MAGIC REVIEWS 110

MILLY, DIOP, BABY! 126

FROM THE DESK OF KEITH FIELDS 128

NICK LEWIN PRESENTS ... 130

ONE WORD OFTEN FORGOTTEN 132

BAG OF TRICKS MOVIE 136

A SNEAK VIEWING 138

JOKERS WILD 144



128 STREET MAGIC PART 3
Keith Fields final story as a street performer



132 ONE WORD OFTEN FORGOTTEN
Chipper Lowell on responsibility.

Ahmed Hassan

FROM THE EDITOR

It's important to acknowledge our mentors ...



Paul Romhany
info@paulromhany.com
www.vanishmagazine.com

It's been an incredibly busy month as we prepare to move from New Zealand back to live in Vancouver, Canada this month. While packing boxes, selling our house and clearing out my magic storage unit, and travelling for shows, I have somehow managed to put out another issue of VANISH MAGIC MAGAZINE on time! This wouldn't happen without all the support of the contributors and advertisers, so thank you all.

This issue is a special one for me as I finally get the chance to feature a New Zealand magic icon, Alan Watson. It's been a long time coming but am happy that I was here to do the interview and put this feature together on one of my closest friends. I think younger magicians forget to acknowledge those who have helped them along the way, and for me it has been an opportunity to say thank you and to acknowledge one of my mentors.

There is a theme in this issue on health. In March we lost a dear friend to many magicians, Hal Spear. Hal and I worked on several books and projects and it was very sad to hear of his unexpected passing. With the amount of travel many performers do, we often neglect our health and wellbeing and the effect it can have on our body. I became aware of taking care of myself a few years back when I collapsed on stage from dehydration. I had been traveling back and forth each week flying 14 hours every four days. After a month my body couldn't cope and I collapsed. Since then I have taken my health very seriously and make the effort to do the right things. I certainly hope the articles in this issue will hit home to many hard working performers.

VANISH has some really exciting news that will be released to those who subscribe to the newsletter on the website. I don't want to give too much away now but it's been my goal since I started VANISH MAGIC MAGAZINE to get it to a level that competes with other trade magazines, and we are a few weeks away from getting to that point. To be the first to get the exciting updates visit www.vanishmagazine.com and join the newsletter. You will also get updates telling you when each issue is ready to download.

I always enjoy hearing readers' views on articles, good or bad, so please do drop me an e-mail with your thoughts. I'd like to start up a section where we print a few e-mails that come in, so get your fingers typing. Another new section I have started is introducing readers to our advertisers. This is a little feature on them and how they got into the business. It's always nice to know who you are buying products from.

With all the attention Burtwonderstone movie has gained over the past month, I felt it important to feature other films that are being produced by magicians. These aren't done on big budgets with major movie stars, but are just as important, if not more so, to our magic community. In this issue you'll find two stories on two very different types of films that is worth everybody's support.

Enjoy this issue and stay tuned for some very exciting and amazing news coming VERY SOON ...

Paul Romhany

DIAMOND JIM TYLER'S

SWEET!

INITIALED COIN TO SWEETENER PACKET



See the effect at www.djtyler.com

Paid Advertisement

MAKING NEWS

If you have a story or a news related item please e-mail the editor at info@paulromhany.com
We try to keep the news as current as possible and generally this is the last piece we work on prior to the magazine going live.

Hal Spear Remembered
By Nick Lewin
There was very sad news on the Internet about the passing of Hal Spear. Hal was a long time magician and comedian who was a creative and delightful force in both areas. Born in Livingston, New Jersey he was now living in Las Vegas, Nevada—like so many other magicians and comedians. An avid magician from an early age, Hal was creative and persistent in his approach to magic. Ultimately he moved more into the comedy sphere than the magic world. However he never lost his interest in magic and brought his encyclopedic knowledge of comedy to bear on his first love.

As a comedy writer Spear wrote for such shows as, 'The Drew Carey Show,' The Tonight Show,' 'The Arsenio Hall Show,' 'The Howie Mandel Show' and many others. He also wrote for comedians such as Rodney Dangerfield, Jay Leno, Howie Mandel, Rosie O'Donnell, Tim Allen and Rich Jeni. He was one funny guy. As a performer Hal (Chickie to his friends) was seen on numerous TV shows and appeared in every kind of live venue. His comedy was always fresh and smart. He was a true comedian's comedian. However, he never forgot or abandoned his magical roots.

The last full day I spent with Hal was in Victoria BC when we visited Murray Hatfield's magic store and had a delightful lunch with Murray and Eric Bedard. You can share some of Hal's talents in three excellent releases he has recently made via Paul Romhany's online magic store. They are 'The Amazing Twenty Dollar Bill Trick,' 'CSI—The Case of the Half Died Hanky,' and his superb book of comedy routines 'Extreme Magic Makeover - Comedy Classics.' It is an education to see what a real comedy writer can do in routining magic. They are highly recommended. Check out details at:
http://www.halspear.com

It is amazing how many brilliant minds are fascinated by magic at an early age, and how often they retain that interest. Hal Spear was a true lover of magic and one of the most friendly and generous people you could hope to meet. He is the kind of person that magic needs more of. I don't claim to be one of Hal's closest friends but I wish I had of been, he enriched my life immensely by the contact we had. If you want to watch Hal perform comedy then look him up on YouTube, where he is well represented, and settle back to laugh. The comedy and magic world are both smaller and less interesting places with his passing. I will miss him.

He had a heart attack while away working and returned home, only to pass during the next night. I am not sure of all the details exactly. However, it is worth passing on to our fellow entertainers the incredible benefit of taking out travelers insurance while working overseas or on a cruise ship. You can get full coverage, including emergency evacuation, for about $5 a day. This is about the cost of a Latte at Starbucks and could mean the difference in saving you a great deal of money or possibly your life. I never work an overseas or cruise gig without it. Ever. It is easily obtainable from an independent agent and can be set up with a phone call. At the very least make sure you are traveling with chewable aspirin with you at all times—they too can make a life or death difference.
Click here to watch Hal live in various venues:
Stand Up:
http://www.youtube.com/watch?v=_unJvTt7YR0

Stand-Up:
http://www.youtube.com/watch?v=WuQ0z5lczc4

CSI Color Changing Hanky Routine:
http://www.youtube.com/watch?v=n9stinxjMck

Unpublished Routine:
http://www.youtube.com/watch?v=y9B9MYMCIHo





RICHARD WEBSTER AWARDED THE GRAND MASTER OF MAGIC AWARD

The Brotherhood of Auckland Magicians and The Shore City Magic Club honored Richard Webster recently by awarding him their highest accolade for any New Zealand magician - The Grand Master of Magic. Richard was recently a feature artist in VANISH MAGIC MAGAZINE and his years as one of the world's leading hypnotists, mentalists and magicians was finally acknowledged by the magic community in his home country New Zealand. Richard has been a supporter of VANISH Magic Magazine since the first issue and continues with his regular columns. On behalf of the VANISH family we congratulate Richard on this well-deserved award.



McBride Magic & Mystery School Adds Two New Scholarships

Jeff McBride's Magic & Mystery School just announced the creation of two new scholarships. The SARMOTI Legacy Scholarship was founded and funded by a generous grant from the Siegfried and Roy North American Fan Club. The Magic & Mystery School Scholarship is supported through donations of magicians and fans of magic from around the world.

McBride's school in Las Vegas has achieved global acclaim. The BBC termed it "the world's most prestigious school for magicians" in a recent broadcast, and both MAGIC and Genii magazines, have profiled the school. The Society of American Magicians and London's Magic Circle have both provided past scholarships for students to attend the school, and the new scholarships will supplement those continuing programs.

"Scholarships provide aid to students who need help closing the financial gap to get the magic education they need. Magicians must apply for a scholarship," says Dr. Lawrence Hass (Associate Dean of the School), "and the process is competitive. We do not have enough funds to meet all the requests we receive. Even so, we are committed to awarding these scholarship dollars and we encourage anyone who qualifies to apply."

For that purpose, the school has set up a special web-page application at www.magicalwisdom.com/scholarships.

Dr. Hass says: "In 2012 we awarded three scholarships to wonderful, talented, highly motivatedmagicians, and that is only the beginning of our efforts to help people make their magic education goals a reality."

Dr. Hass continues, "Both of the new Scholarships are funded through the generosity of people in the world-wide magic community and our Magic & Mystery School community. Donations are gladly and gratefully accepted and can be made if you will go to our web-page for the scholarship program at www.magicalwisdom.com/scholarships."

The McBride Magic & Mystery School has been offering high-quality, high-impact magic education in live classes and events for over twenty years. Interested students can visit www.magicalwisdom.com to see the full slate of its live classes in Las Vegas and recently added online learning experiences.

HOLLYWOOD WALK OF FAME CELEBRATES PENN & TELLER

The Hollywood Chamber of Commerce is prepping for a magical day on the Walk of Fame when magicians Penn & Teller will be honored with the 2,494th star on the famed Walk of Fame. "We selected the perfect spot for the star," stated Ana Martinez, Walk of Fame Producer. "It will be unveiled at 7003 Hollywood Boulevard just steps away from the star of legendary Houdini and right down the street from the historic The Magic Castle!"

The Magic Castle, which is celebrating its 50th Anniversary this year, will be honoring Penn & Teller the following day on Saturday, April 6th with the coveted "Magicians of the Year" Award.

Gubler and guest speakers David Copperfield, Trey Parker and Matt Stone will help the duo Penn & Teller unveil the 2,494th Star in the Category of Live Performance at 7003 Hollywood Boulevard down the street from the historic The Magic Castle.

"Fans can watch the thrill LIVE on www.walkoffame.com!" said Martinez.

For more than 35 years, Penn & Teller have defied labels—and at times physics and good taste-- by redefining the genre of magic and inventing their own distinct niche in comedy.

The duo have been performing together since the late 1970s. With sold-out runs on Broadway, world tours, Emmy-winning TV specials, and hundreds of outrageous appearances on everything from *Letterman* to *Leno*, *Friends* to *The Simpsons, Chelsea Lately to Top Chef.* This comedy team show no signs of slowing down.

With an amazing six wins, as "Las Vegas Magicians of the Year," Penn & Teller's 10-year run at The Rio All-Suite Las Vegas Hotel & Casino makes them one of the longest-running and most-beloved shows in Las Vegas history, outselling every other resident magician on the Strip.

Their acclaimed Showtime series, "Penn & Teller: BS!" was nominated for 13 Emmys and is the longest-running series in the history of the network. The show tackled the fakes and frauds behind such topics as alien abduction, psychics, and bottled water. Their newest television venture, "*Penn & Teller Tell A Lie*" for the Discovery Channel premiered in October 2012. Penn is currently showing his business-savvy on the new season of NBC's "*Celebrity Apprentice*."

In the UK, Penn & Teller have recently completed the first series of their highly-lauded return to British television, "*Penn & Teller: Fool Us!*" The show is about up-and-comers and magic veterans who try to fool Penn & Teller for a chance to star in the duo's hit Las Vegas show.

Along the way, Penn & Teller have written three New York Times best-sellers; hosted their own Emmy-nominated variety show for FX; starred in their own Emmy-winning specials for ABC, NBC and Comedy Central; and produced the critically-lauded feature film documentary The Aristocrats.

As individuals, they are just as prolific! Teller directed a version of Macbeth which toured the east coast to raves from the New York Times and Wall Street Journal. He has also written two books. Penn has written three books, including the 2011 New York Times best-seller, "God No!"hosted the NBC game show Identity, and donned his ballroom shoes for the 2008 season of ABC's Dancing With The Stars.

With such inclusions as in the New York Times Crossword Puzzle, as answers on Jeopardy and Who Wants To Be A Millionaire, Penn & Teller have sealed their status as cultural icons and the preeminent duo in the history of comedy. Their well-deserved acclaim was once again reinforced when singer Katy Perry asked them to co-star in the video for her No. 1 song, "Waking Up in Vegas."

Thank you to David Hartnell and MagicNZ for the above news item.



DON'T TRY TO ESPACE THE FIRST ANNUAL HOUDINI FESTIVAL

March 24 was the 139th anniversary of the birth of Harry Houdini the great magician and escape artist. To commemorate this birthday, America's only World Champion Illusionist, Wayne Alan, and his theatre, The Historic North Theatre in Danville, VA, announce the First Annual Houdini Festival to be held at the theatre June 21-22, 2013. The event is open to the general public as well as magicians.

Friday, June 21 in the evening, the theatre will host some of the country's top sleight of hand experts for an intimate show of close-up magic in the Balcony Mini Theatre that only seats 100. Saturday, June 22 during the day there will be a display of Houdini memorabilia, viewings of two of his famous movies, plus lectures and demonstrations (two are Top Secret- for magicians only). The Halloween attraction, Houdini's Haunted House, in the theatre's basement, will also be open during the festival. Saturday evening there will be a gala stage show featuring some of America's top magicians and variety performers.

Tickets for the festival are $75.00 for magicians and $55.00 for the general public. Tickets for individual events may also be purchased. Students and children are half price for the Saturday night gala stage show. To reserve tickets, please call 434-793-SHOW (7469) now or go online at www.TheNorthTheatre.com The Historic North Theatre is a beautifully restored 1947, 500 seat Vaudeville theatre with a full balcony. It is located at 629 N. Main St., Danville, VA 24540.

WATCH TRAILE FOR NEW MAGIC MOVIE "NOW YOU SEE ME"

Described as Robin Hood meets David Copperfield this new main stream movie is about magicians who rob a bank then give away the money. The movie features Jesse Eisenberg, Mark Ruffalo, Woody Harrelson, Melanie Laurent, Isla Fisher, Dave Franco with Michael Caine and Morgan Freeman.

MAJOR NEWS REGARDING THEFT

The BBC picked up on my recent situation with the recent "copy act" and how I handled it gracefully as "a magic teacher."
The story breaks today! You have the scoop!

http://www.bbc.co.uk/news/magazine-21861418

And even though it hasn't aired, the radio story is up on The World if you want to share a sneak preview—there's a 'webified' text of the radio story, but it's much better if you click the 'play' button to listen to the audio:
http://www.theworld.org/2013/04/magician-jeff-mcbride/





BAMBOOZLERS

DIAMOND JIM TYLER

www.djtyler.com

CARD CONUNDRUM

BRAIN TEASER: Using two Aces, two Kings, two Queens and two Jacks one must lay out the cards so that:

Each Ace borders a King.
Each King borders a Queen.
Each Queen borders a Jack.
No Queen borders an Ace.
No two cards alike border one another.
Finally, the eight cards are positioned as in (Fig. 1).

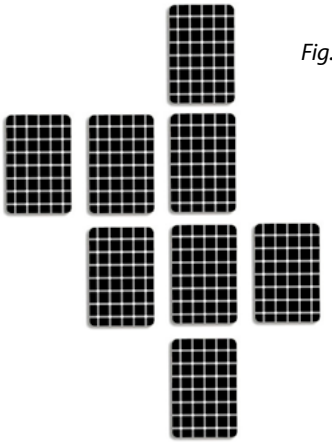


Fig. 1

SECRET: See (Fig. 2).

You should clarify that bordering in this case means vertically and horizontally, but not diagonally. What stumps most people is that they when they hear the rules they assume that both Kings border Aces, both Queens border Kings and both Jacks border Queens, when you can see by looking at the solution in (Fig. 2) that they do not.

Any of the cards used for this puzzle would make a great poker hand. I remember playing poker once with a gypsy and we used tarot cards. I got a full house and four people died!

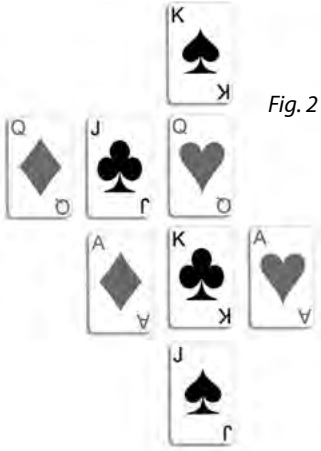


Fig. 2

• Brother Paul Presents •

THE STUPID BEAN TRICK

- Parlor
- Stage
- Street
- 20 to 5,000
- Surrounded
- Self Contained
- Self Working



"I've been performing Brother Paul's Stupid Bean Trick for the past 17 years. Until now, it was one of the best kept secrets in magic. This new version is a well made magical tool that will delight you and your audiences."
Jeff McBride

"Thanks for putting out your Stupid Bean Trick... Finally. I have admired it for a number of years and I love everything about it. It is perfect for Pop and I will be doing it at the Castle soon. The quality of the props are topnotch! The DVD is clear and thorough, and the performance is fun to watch over and over. It is a great routine that easily will fit just about any performer."
Pop Haydn

All equipment included. Bowl, glass, can, bags, beans professionally machined gimmick. One hour performance and instructional DVD. Add your own wand, personality and audience. 4.5 minute routine with a killer finish that will rock the house.

"I perform this without music. It can be performed with music, your story, comedy patter, or an occasional punchline. You use your entire audience. You play together. You change a full can of beans to any liquid you desire. Clean, direct, fun to perform. I've been perfoming this routine for almost 2 decades and is one of my most requested bits. Fits into any part of your show. Packs small and is bullet proof." - **Bro. Paul West**

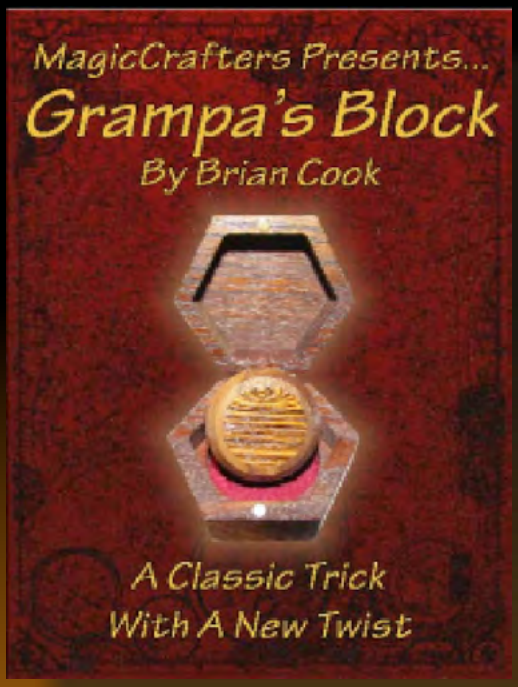
For information, video clips and to place your order visit the website below.

Now Shipping: www.BrotherPaulMagic.com

Paid Advertisement

Made in the USA
by
Brian Cook

MagicCrafter



MagiCrafter was created to provide performing magicians with exceptional products that are made from superior materials which will hold up under heavy use.

Www.MagicCrafter.com



Briancookmagic@msn.com

Standing on the SHOULDERS of giants

By Kyle Peron



graphic design by Chipper Lowell



"Take time out to NEVER stop learning ..."

I first want to personally thank my good friend Steve Friedberg for coming up with the idea for this article. As we talked recently, he brought this topic up as well as the perfect title for what it should be called. I thank you my friend and hope my words do the topic justice and inspire others along the way.

Time is a very funny thing when you think about it. As a child you can not wait for time to go fast and you are older. As an adult you pray that time would simply slow down and that you could be a child again. But time also has a way of suddenly making us realize that it is a very precious thing not to be taken lightly.

This could not be made any clearer when we look back on the past several years and the many magicians who have passed away and the wands that have been broken in their honor. Magicians such Martin Nash, Roger Klause, Presto, Mahka Tendo and the legendary Ali Bongo are just but a few that have gone to a much greater stage to perform. They will be missed and they will be remembered.

So in many ways we stand on the shoulders of these giants that have come before us. We can not and should not forget what they have done for magic and what they have done for many of us. But it seems time rolls on and we forget the lessons we should be learning from these giants.

The loss of these greats should get us thinking about our own magic. It should get us thinking about how we act and react to our magical brethren. To honor those that have come before us, we can stop for a moment and just remember a few very important things. If these giants could speak to us now, I think it would be safe to say they might just agree with what I am about to tell you.

Take time out to NEVER stop learning. The giants upon whose

shoulders we stand never stopped learning. They strived each and every day to perfect their art and to learn as much as they possibly could.

But as much as they learned from magic, they also knew the importance of sharing the magic with others. To have this vast knowledge and never share it is such a waste, and they all knew it. This is why I can clearly remember spending time with both Mahka Tendo and Mr. Bongo.

I was very young and inexperienced but they both not only MADE time for me, but listened to my questions, answered them and spent countless hours showing me moves and sharing with me the values of what makes magic great. Did they have to do this for me? No they did not. They could have told me they did not have any time. But none of these giants ever did that. They knew that for magic to be a higher art form, one must be willing to share with those who seek the knowledge.

They made me realize that ALL of us can take their lead by having the willingness to ALWAYS help another magician regardless of what level they are at. They made me realize to not be afraid to ask the "old guy in the back of the room" for his advice. They made me realize that the old guy may just know a hell of a lot more then you think.

Most of all they made me aware of not taking anything for granted. They made me realize just how special the art form of magic really is. Magic, and calling yourself a magician, is a privilege that should not be taken lightly.

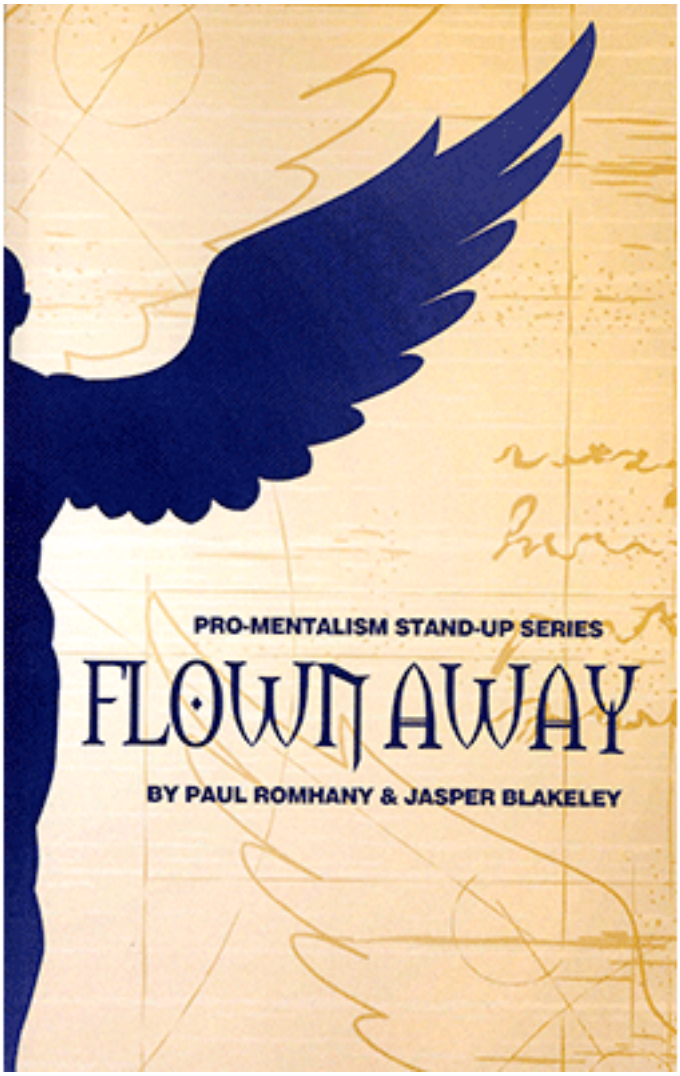
These giants would not settle for second best. They would not settle for only giving 80% because they were tired or too hot or just "not in the mood to perform." They knew always that the audience DESERVES your very best each and every time you walk out on that stage. They realized that being a professional does not start when the curtains open or end when they close. You are always a professional.

They knew that to call yourself a magician means giving to the art what it deserves. As Steve reminds me, It is not good enough to have this idea of not caring if you flash because you are an "entertainer". We both agreed that we have a responsibility to do that which we do as seamlessly as possible. The giants always knew this and always practiced countless hours to ensure perfection of the craft.

So we do stand on the shoulders of giants. We stand there each and every one of us. Because we are there, we need to realize that none of us are too great to forget where we are, where we came from or the folks who helped us out along the way. We need to realize that the magical arts is an amazing craft not to be taken lightly and to be shared with others. We need to be aware that helping others improve their magic is not a bad thing and it is certainly not a waste of time.

If we each would remember these simple things, I think these giants that have passed on before us would be on that stage in the sky and smiling ear to ear knowing that magic is in very good hands for years to come.

As always, I encourage you the readers to let me know your thoughts. So if you have any thoughts on my articles or suggestions or comments, please feel free to e-mail me directly at magic4u02@aol.com. I would love to hear from you.



Paid Advertisement

FEATURING

JIM STEINMEYER
MIKE CAVENEY
JOHN CARNEY
MIKE GILES
BILL HERZ
JONATHAN LEVIT
PAUL ROMHANY

AND MANY MORE



revizzit

The platform for exclusive digital content.

HTTP://GET.REVIZZIT.COM/MAGIC

WEIGHT-A-SECOND

An impossible estimation effect by Stefan Olschewski



The Effect

A spectator is asked to freely cut a shuffled deck of playing cards and hide the cut-off portion in his pocket, while the magician is standing far from the table with his head turned away.

The spectator puts the remaining cards back into the case and hands it to the magician. Without even looking at it, the magician weighs the card case in his hands. He is immediately able to tell the spectator the exact number of cards that are in the spectator's pocket.

- Can even be done blindfolded
- The case is not gimmicked
- No force of any kind
- No stooges
- No questions
- No fishing
- No calculating
- Nothing to remember

The Secret

If you expect the super-duper-freaky-high-skill-sleight-solution for the effect described above, I am sorry to disappoint you. I still think the most straightforward versions are the best. Why do a fancy knuckle buster when the same effect can be achieved a lot easier with gaffed cards? It's the impact on the audience that really counts. That is why I simply use a cleverly marked deck. Please don't yell at me! I really do!

The Preparation

There is just a little preparation to be done before you can start and that is secretly mark a deck of 52 poker cards. I prefer Bicycle brand. The cards are deliberately shuffled and then marked on the back with the numbers from 1 to 51. One card remains untouched.

You can use your favorite way to secretly mark a deck. However, it is important that you can tell the number on the back immediately and from a distance. That is why I use the rub-on stickers that come with Ted Lesley's "Working Performer's Marked Deck".

As an alternative, you can also use the tip of a scalpel to carefully scratch the numbers into the back of the card, a method that works really well (Ill. 1).

Usually, when marking a deck, you would put the name of the card on the back using for example "QS" for "Queen of Spades". To prepare the deck for "Weight a Second" you only need the numbers.

The advantage of this kind of mark is that people can directly look at the marked back without noticing anything, but if you know what to look for, you will be able to tell the card (or in this case the number) even when you are standing a couple of feet away.

You might also want to use "The Juice" or "Luminous" to



mark your cards, which is also a great way to gimmick the deck. Just use the system you feel most comfortable with.

Arrange the deck in numerical order so that the card marked "1" is on top of the facedown deck, "51" at the bottom. Take the ungimmicked card and place it on top of the "1". Slide the deck into the case and you are ready.

The Performance

Take the deck from the case and casually spread it face up to show that the cards are in no particular order. Give the deck a few false cuts or shuffles and place it facedown in front of a spectator.

"Do you know how much one of these playing cards actually weighs?"

Hand the top card to the spectator and let him guess.

"What do you think? An ounce? I will tell you. An average playing card weighs exactly 0.063 ounces – which equals 1.8 grams. A full deck of 52 cards thus weighs 3.276 ounces (93.6 grams). Good to know, isn't it? – It actually is, because if you know this, you will know exactly if you have a complete deck in front of you just by weighing the cards in your hands."

Take the deck and hold it in your hand, apparently weighing it.

"Hm... this deck is not complete. I would say, there is one card missing." Look at the spectator. "Oh, yes, it's the one you are holding!"

Take the card back from him and put it back on top.

"Ah, this feels much better. Ladies and gentlemen, this deck is complete!"

Don't mind the amused expression on the spectators' faces and carry on with your presentation.

"In a moment, I am going to turn my head and I would like you to cut off a portion of the deck. The packet you cut off can be small or large; it is your free choice. Once you're done please hide the cut-off cards in your pocket. O.K. then, go ahead!"

Take the empty card case from the table and turn away as far as you can. You only need to make sure that you will be able to recognize the secret mark on the deck when you turn back without moving closer or intensely staring at the cards.

"Are you finished? Good, hide the cards you cut off! Let's make this even more difficult."

Turn your head towards the table just for a brief moment and throw the card case on the table. Immediately turn back. Later, nobody will remember that you even came close to the table.

During the action of throwing the case you can get a glimpse of the mark at the top card of the deck. Due to the stack the number you read off will exactly be the number of cards the spectator hid in his pocket. Keep on talking during this action.

"Please slide the remaining cards back into the card case, close it and hand it back to me."

Still with your head turned, hold out your hand and let the spectator place the case into it. Keep looking away and carefully weigh the case in your hands. Concentrate and tell them:

"Well, I am not sure, because sometimes the weight of a card case can differ and I need to subtract that from the cards still inside to calculate the number of cards in your pocket … Hmm… I would say your pocket contains exactly 35 cards (or whatever number you read on the back of the card)."

This is a nice situation because the

audience thinks you are just joking around. But you will now prove your statement. Have the spectator take the cards from his pocket and deal them into your hand one at a time. The audience will be amazed that your apparent guess is absolutely correct.

Final Thoughts

I like to present the trick as a demonstration of estimation, which fits perfectly in a mentalism set. You might as well have the spectator hide the rest of the cards, too, once you got your glimpse. In my opinion, this would make the effect too perfect. I think it is better to announce to try to "feel" the number of cards that are taken away, thus giving the audience something to think about. You present a task that is highly improbable but not impossible. And it may even be done blindfolded, if you know how to get the glimpse along your nose.

If you have the spectator deal the cards he cut off from the back and turn each card face up during the counting, you can just take the complete packet, turn it face down onto the cards in the box and you are reset to perform again.

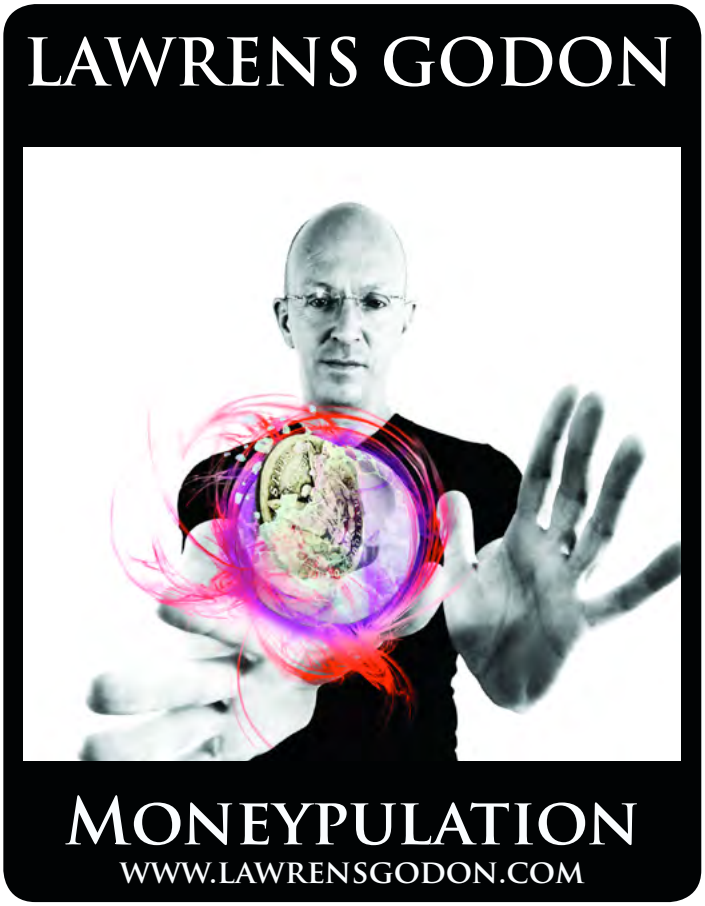
The Credits

Baker, Al: "Weight Trick" in: "The Secret Ways of Al Baker", The Miracle Factory - Todd Karr, 2003

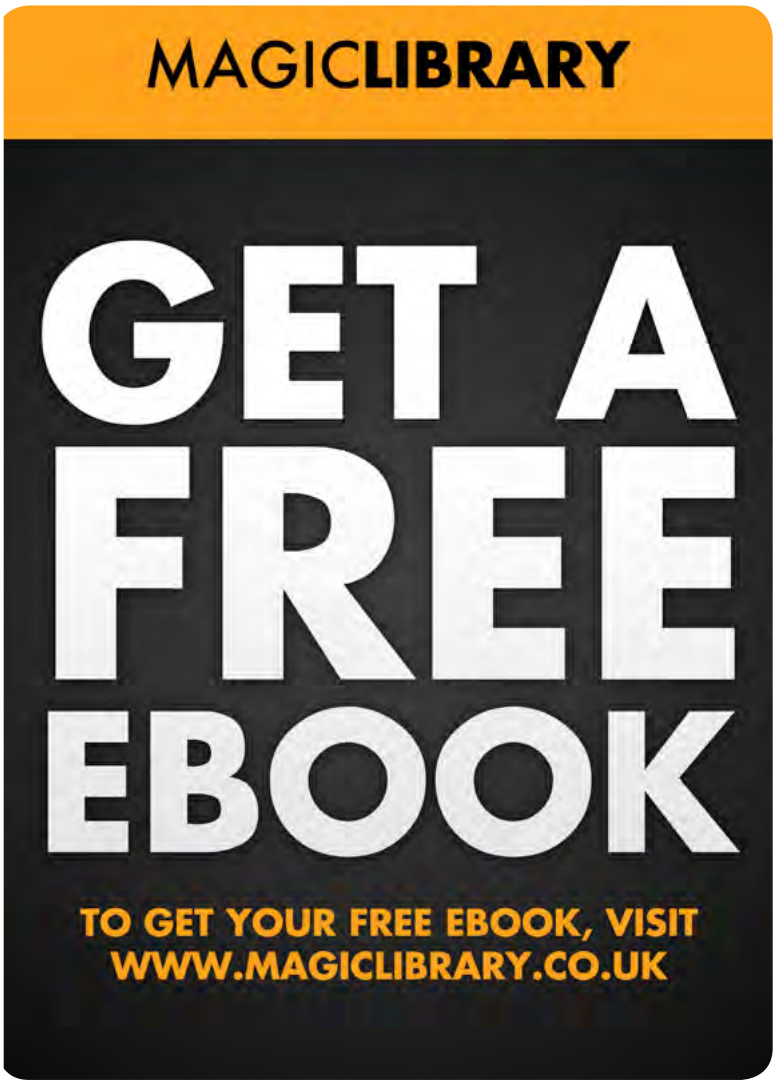
Elmsley, Alex: "Weight" in: Minch, Stephen: "The Collected Works of Alex Elmsley - Volume 1", L&L Publishing, 1991

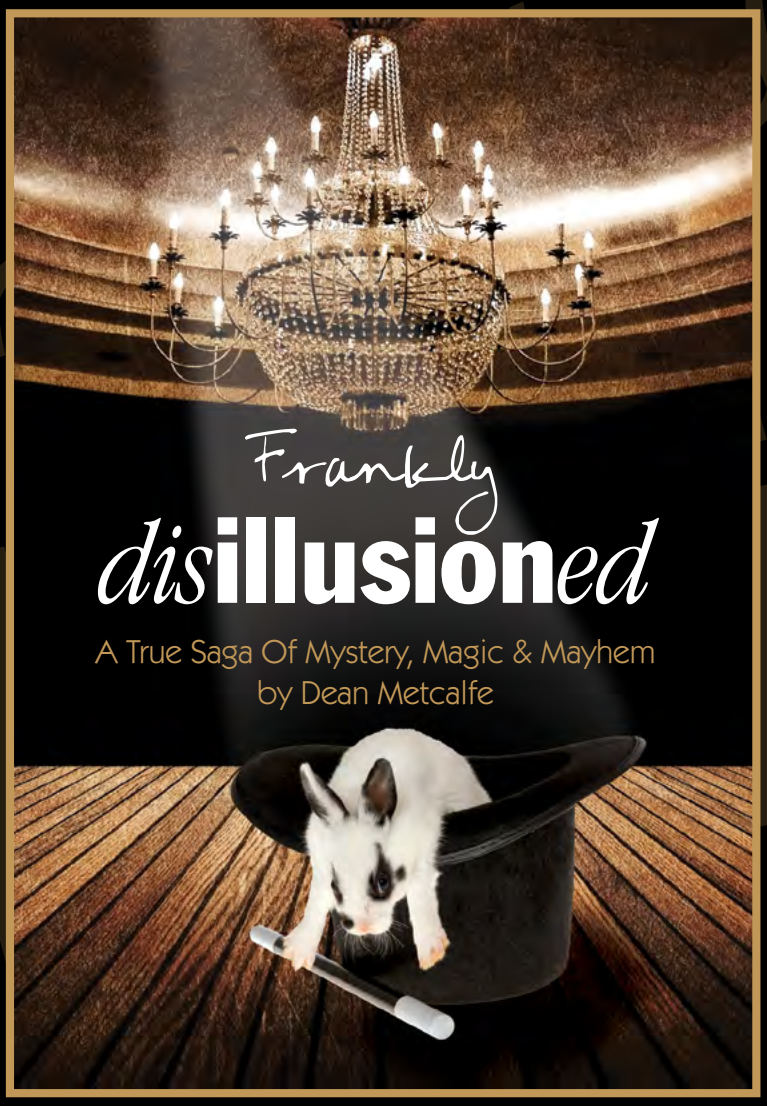
Erdnase, S.W.: "Weighing Cards" in: "The Expert at the Card Table", 1902 (2002 facsimile edition)

Vernon, Dai: "The Weight Guesser" in: Cervon, Bruce: "Bruce Cervon's Castle Notebooks - Volume 1", L&L Publishing, 2007



Paid Advertisement





'This is the first book I have read with my new Kindle… I could not stop reading it. Well done on a brilliant publication!'

Andy W. Amazon

'Terrific read…particularly if you have an interest (like me) in the entertainment industry.'

Oli. Amazon

Frankly Disillusioned is the mad and wondrous, rats an' all tale of thirty years of mystery, magic and mayhem. It is funny and honest, just like the magician himself – it will make you laugh, it will make you seethe – and then laugh all over again. It will take you in leaps and bounds through the years of Dean & Claudine's life but this glamorous(!?) life took them, at times, to the edge of their endurance and had them dropping through the skies, plunging over ravines and facing the ultimate humiliation at the hands of Britain's Got Talent.

Its already being described as an absolute must read and is available now on Amazon by e-book or paperback.

www.franklydisillusioned.com

Paid Advertisement



WHY WOULD YOU WANT TO BE DAVID COPPERFIELD?

BIZZARO

Television can be a magician's best friend and their most damning decision.

Seriously? Why do so many magicians want to be Copperfield? I sort of get it. Back in the day he had the looks, the money and the girls. That's the problem of course. HE had all of that. Trying to be someone else who has the things in which you covet will not get you said things.

Let me ask you this: If he hadn't been on TV and you saw him live would you have still wanted to emulate DC? If you saw him live would you have just watched the show and thought "Well that show didn't suck at all"? I don't think it was the magic that drove/drives so many magicians to worship the graven image that is Copperfield. It was TV.

Television can be a magician's best friend and their most damning decision. After World's Greatest Magic aired back in the 90's how many people were doing Hobson's egg bag routine or Finney's card on forehead? It got them good exposure to non-magicians but the trade off was

their routines were badly ripped off by hack magicians everywhere (And if you are one of those reading this, shame on you).

I understand the appeal of course. In the wake of the colorful hippy wave that was Doug Henning, Copperfield gave the television watching public something new: Magic Vignettes. Others had done it of course but mostly in theaters and little to none at that time had the corporate backing. His specials were filmed like movies with a sound track to match. Much like Robert Houdin changed the way magicians dressed in formal shows, DC showed that magic could be dramatic and artsy.

However without TV behind him, his emulation would be much, much less. It would still happen because many magicians are lazy and want to take the easy "I know this works so I will just do this" route. However it would have been in much smaller numbers had he not been Pillsbury's bitch back in 1977.

It happened with Blaine, it happened with Angel. Once one person gets a good idea, everybody wants that same good idea. Thusly send in the clones. Any stand up comedian will tell you that having TV specials is a double edged sword. Once that material has made it on the boob tube you have to do new stuff because unlike a band, people want to hear new stuff not the comedian's "hits".

So ask yourself, "Why do I want to be David Copperfield"? Is it him or what you think is him? I firmly believe that you should be inspired by a performer and never imitate them. Instead of being the next so-and-so why not be the first YOU!? Just remember this: it's a different era and what worked then may not work now.

Send all angry emails to someone else. I don't wanna hear it.



> "Ask yourself, "Why do I want to be David Copperfield?"

STEVE SPILL'S
THE MINDREADING GOOSE

PERFECTED BY 25 YEARS OF SHOWS

HILARIOUS EYE-POPPING MAGIC

USED BY PROS WORLDWIDE

EXTREMELY EASY TO DO



BOBKOHLERMAGIC.COM

BK

PERON DESIGN

WE DESIGN GRAPHICS THAT COMMUNICATE!

Peron Design is a full service graphic design and marketing agency specializing in the needs of entertainers.

We create custom design solutions that meet your needs and exceed your expectations.

- Professional image
- Increase sales
- Brand awareness
- Increase visability
- Fully managed services
- Fast turn-around times

Let us create your next marketing project from:

- Logos
- Business cards
- Stationary
- Envelopes
- Postcards
- Vertical Banners
- Book Design
- DVD Cover Design

...and much more!





















Contact Us Today:
Email: Magic4u02@aol.com
Phone: 610-326-1075

Like us on Facebook at
www.facebook.com/perondesign

Your logo is the first and last impression you'll leave with your audience. Make it a memorable one!

Contact us today for a FREE consultation.

Paid Advertisement

© 2012 Peron Design



IMAGINARY **CIRCUMSTANCES**

JOEY PIPIA

My experience in theater has taught me valuable lessons about what is missing from many magic shows.

Motivate Yourself (It's What You Think!)

Let's begin by remembering that great magical theater requires us to live by a new definition: A magician is a person who lives truthfully under imaginary circumstances.

My last two articles (VANISH Five, and VANISH Six) explained this new definition in detail. This regular column, Imaginary Circumstances, is devoted to elements of acting and theater that you should include in your creative process to take your performance to new heights. That sounds cliché, but it's true.

Motivation – Not Just For Corporate Speakers

Motivation has been the butt of countless jokes through the years. This is especially true of this subject in movies and TV from the early and middle parts of the last century, as acting underwent a revolution.

Early American theater was populated by actors doing inventive, if not truthful, things to

convey a play's story, or what the actor was feeling on stage. Putting the back of your hand to your forehead and taking a deep breath let the audience "know" you were sad.

This was dogma, and taught by respected acting teachers of the day. In fact, it goes back centuries. Around the turn of the last, last century (1900's), however, a Russian thespian named Constantin Stanislavski changed acting forever by suggesting that an actor should be truthful on stage. And, he said, that truth would transcend to the audience, making for compelling theater.

The First Flower Children

Several young American actors went to Russia to learn from this master, and they returned with ideas that radically changed American acting; their brainchild was the Group Theater. In the 1930's it included a groovy, way before the sixties, commune in upstate New York where acting and theater suddenly became hip, real, and relevant. Theater became alive.

Marlon Brando, the great American actor, was a product of the Group Theater. Their original Broadway shows in New York City soon sold out, as everyone flocked to experience this new phenomenon. "Motivation," became a mantra for thinking actors. And as much praise as they received for their performances, they were also teased about this radical new process.

"What's my motivation?" became the joke du jour as actors asked their directors in comedies and parodies across media. Laughs aside, motivation is the ingredient needed to create believable drama, and is crucial to great magic performance.

Without honest motivation, the actor is left to do silly actions like touch the back of his hand to his forehead and sigh to let the audience know he's sad. The magician? Purse his lips and raise an eyebrow to let the audience know something magical has happened. There is a better way to make the moment fresh, original, and engaging for the audience. It's not hard to do either.

Think And Amaze

Successfully fooling your audience depends on well thought out motivation. Each action you take – a reach with your hand, a turn of your body – must be justified by a clear motivation.

This motivation comes from thoughtful analysis of your effect. Asking why you do this, or do that. Why pick up a coin with your right hand and put it in your left hand, when picking it up with your left hand would be the simple, natural thing to do?

"Acting is not making faces, it is thinking, and feeling what you think," said Tommy Wonder in book II of, The Books of Wonder, by Tommy Wonder and Stephen Minch. These feelings, from your thought process, will create moments of believable wonder onstage. (Tommy also lauds truth in acting, but we went down that road in the last two issues of VANISH.)

Thinking about what motivates your actions – whether the effect is self-working, or one that requires manipulation – is a valuable part of your magic process. Including thoughtful motivation improves your performance.

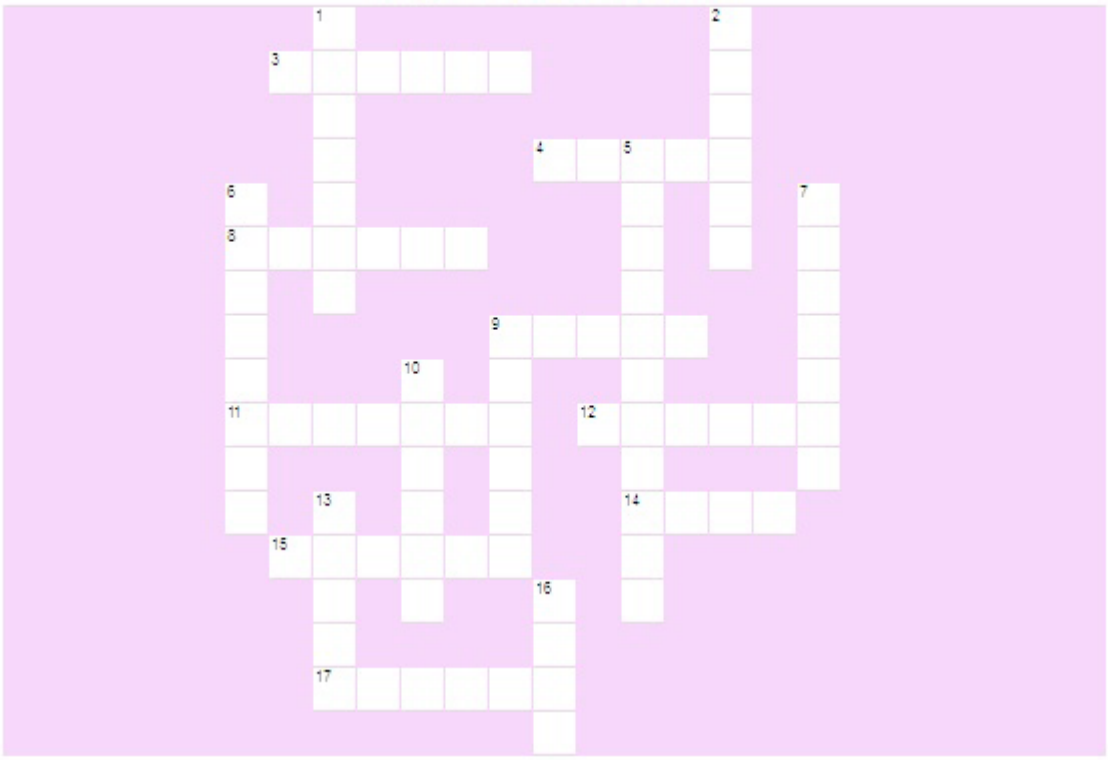
*Imaginary Circumstances is a VANISH feature dedicated to your success as a wonder worker. The focus of each column will be a different aspect of theater, drama, acting, and how to incorporate it into your magic performance. "Imaginary Circumstances," comes from Joey Pipia's definition of a magician: "A magician is a person who lives truthfully under imaginary circumstances."

> **People are compelled to watch when they feel something. Magic is theater.**

MAGICIAN'S CROSSWORD PUZZLE

BY BALU THE MAGICIAN

Magic Tricks and Inventors



Across

3. 20th Century Silks - Frank
4. Folding Coin - Edwin
8. Attaboy - Jack
9. Appearing Cane - Russ
11. Color Changing Hanky - Harlan
12. Topit - Harold
14. Svengali Deck - Burning
15. Twisting the Aces - Dai
17. Zig Zag Girl - Robert

Down

1. Thumb Tip - William
2. Oil and Water - Walter
5. Vanishing Card Case - Milbourne
6. Chinese Sticks - Howard
7. Straight Jacket Escape - Harry
9. Card Wrap - Roy
10. Artist's Dream - David
13. Mental Epic - Hen
16. Wild Card - Peter

MYSTIQUE FACTORY

PROUDLY PRESENTS:

"This gentleman has forged a total masterpiece!"
- Larry Becker on "Mes(s)merize" -

"It's wonderful!!! Creative thinking both in and out of the box."
- Marc Salem -



MENTALITIES

BY STEFAN OLSCHEWSKI

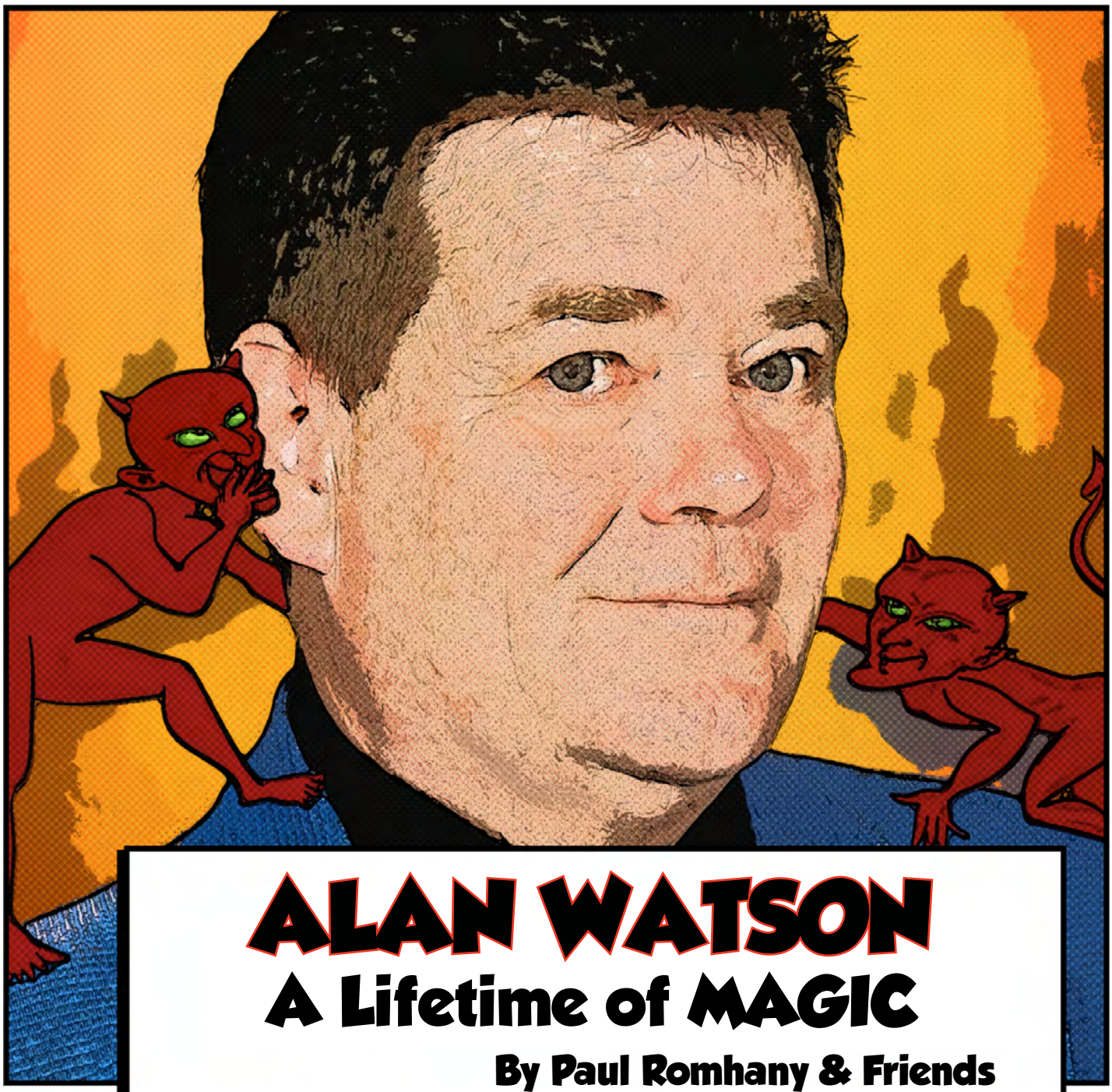
Get to know one of Germany's top mentalists and multi-award winner with this amazing 2 DVD set. MENTALITIES by Stefan Olschewski presents a complete show, filmed in front of a live audience.

Experience a new way of mentalism. No boring revelations or pseudo mysterious patter – just creative and highly visual, professional effects that will blow your mind!

- 2 DVDs filmed in HD
- 5 professional routines
- 40 minute performance in front of a live audience
- 30 minute exclusive interview
- almost 3 hours of professional mentalism

www.mystiquefactory.com

Paid Advertisement



ALAN WATSON

A Lifetime of MAGIC

By Paul Romhany & Friends






BAM
WROOOOOOM!
?!!



The STAR of New Zealand Magic

Introduction by Richard Webster

Alan and his wife Michele are without a doubt one of the busiest show business teams around the world. On a typical day, the Watsons may start at a children's birthday party, then entertain at a corporate function and he regularly finishes his day performing close-up magic in a restaurant.

It is this versatility that provides the Watson family with a good living in New Zealand, a small market of only four million people. Alan's consummate professionalism, coupled with a background in sales and marketing, has enabled him to break long established records, set new standards, and, in the process, generate valuable publicity. He is also an expert at the computer, and constantly keeps up with leading technology to give him a winning edge over his competitors.

For five years Alan was resident close-up magician at



An early photo Nicole Watson, Oswald Ashton and Alan

the renowned Fisherman's Wharf restaurant, where he performed for an incredible 1,423 nights. This is a record for any New Zealand magician. Originally, he was booked for one week at Fisherman's Wharf, but ended up performing there five nights a week for five years. For 26 years he was the resident magician for New Zealand largest theme park Rainbows End where he presented the Alan Watson family magic and illusion show. Alan deserves his success, because he works hard at every aspect of his magic business. I witnessed an example of this when I saw him performing his close-up act in a restaurant. At one table, all the diners were Japanese. This made no difference to Alan, because he was able to present his entire show in broken Japanese!

All this hard work pays off with lucrative bookings. In the 1992 - 1993 financial year Alan presented a staggering 1,005 shows, including close-up, children's birthday parties, trade shows, strolling magic, and performances at shopping malls and corporate shows. Alan does not perform that number of shows a year these days, as he now specializes in more lucrative bookings.

Michele and Alan work well together. Michele is skilled and relaxed on stage, and is totally professional. She is an excellent assistant and a strong performer in her own right. The family prefers working together, but work singly when required. Many magicians' wives dislike magic, but Michele loves every aspect of it, including keeping up to date with what is going on in the world of magic. Not long ago, I enjoyed dinner with Alan and Michele and a couple of overseas magicians. I was impressed at Michele's knowledge of magic, and was delighted to discover her passion for magical history.

Alan and Michele Watson were recognized internationally by the J. Marberger Stuart Foundation who presented them with the 2002 DRAGON Award before an audience of more than 1,400 magicians at the 100th year anniversary of the Society of American Magicians in New York. The DRAGON Award is presented in recognition of outstanding teamwork in the art of magic, and is the highest international award that has ever been presented to a New Zealand magician. The award was presented to Alan and Michele by the previous year's winners, Paul and Debbie Daniels. The DRAGON Award name is an acronym for Drama, Romance, Artistry, Glamour, Originality and Necromancy. The winners have to demonstrate outstanding ability in each category.

In 1995, the legendary Magic Circle in England presented Alan with their highest degree of which he is most proud: Member of The Inner Magic Circle - M.I.M.C. with Gold star. One year later, Alan showed the New Zealand public why he deserved this award, when he performed the close-up magic section in "The Great Kiwi Magic Show" on TV3.

Alan Watson has also been recognized by the entertainment industry in New Zealand. The Variety Artists Club of New Zealand presented Alan with New Zealand's leading entertainment award, The Benny Award - a lifetime Achievement Award, in October 2006. Less than one week later, the magicians of New Zealand presented him with the Grand Master of Magic Award - The Supreme Award for excellence for a New Zealand



Performing at The Magic Castle

ALAN & MICHELE RECEIVE THE DRAGON AWARD PRESENTED BY PAUL AND DEBBIE DANIELS





Right: Alan in the early days with a pet monkey at The Lion Safari Park.

Below: Melanie, Nicole and Larissa Watson

magician. Alan has been recognized by the Variety Artists Club of New Zealand five times in the past: four times for being the top magician in New Zealand, and once because of his dedication, professionalism, achievements and excellence in the field of magic.

One of the highlights of Alan's career came in 1987 when he was invited to perform at Hollywood's famous Magic Castle. Alan and Michele were the first close-up magicians from New Zealand to appear at the Magic Castle. With his typical marketing flair, Alan promoted New Zealand and its products, including Kiwifruit and Kiwi Lager, as part of his close-up routine.

The late William Larsen, then President of the Castle wrote, "He delighted our audiences with his unique technical skills. They are at once astonished and well pleased, a rare combination for any professional to master. His act is of the highest quality and he is one of the finest talents to appear at the Magic Castle in a long time." Alan and Michele visited the Magic Castle again in 2002, and have performed in both the Close-up Gallery and the Parlour of Prestidigitation.

Alan Watson has always believed in giving back to the magical community, and has a deep passion to promote New Zealand and New Zealand magicians. He is a Past-President of the New Zealand Society of Magicians and Ring 160 of the International Brotherhood of Magicians. He co-founded the MagicNZ bulletin board in the early 1990s, introducing New Zealand magicians to the Internet. Incidentally, this was the first magic bulletin board in the world to be connected to the Internet. Alan is possibly best-known to international magicians for his weekly Magic New Zealand® e-zine, which is read each week by over 17.000+ magicians, in more than 78 countries.



Alan Watson is the International Deputy for the Society of American Magicians for New Zealand. He also acts as the New Zealand representative for The Magic Circle. Over the years, he has organised more than 70 lectures by international magicians to educate and benefit NZ magicians. In addition to all this, Alan has served on the committee for three national New Zealand conventions, and at two of these, was responsible for publicity and marketing. Alan is one of the very few Kiwi magicians listed in the International Who's Who of Magic. In his limited free time, Alan works tirelessly to prevent exposure of magic tricks and methods.

Typically, Alan's fondest memories relate not to his achievements, but to the times when he was able to help others. One special moment occurred some years ago when he was performing strolling magic at the Lynn Mall shopping centre. During the afternoon, Alan made balloon animals for a group of four special needs children and their caregivers. He made a teddy bear for the last child. When he asked her for her name, one of the caregivers said, "I'm sorry, she doesn't talk, she's autistic." Alan wrote the girl's name on the teddy bear's arm and then handed it to her. To everyone's amazement the little girl said "thank you". Alan's eyes glisten as he recalls the moment. "Everyone broke down," he told me. "Even the



Right: Alan has performed his magic for many celebrities, politicians and industry icons - this one is with Phyllis Diller

caregivers cried with joy and one of them told me that it was the first time she had spoken. That was a truly magical moment that I will treasure always."

Alan and I have been friends for almost thirty-five years now, and I have watched him progress from a part-time entertainer to an international performer who is recognised around the world. I am in awe of his talent, professionalism, business acumen and determination. I am not alone in this. The late J. Marberger Stuart, founder of the DRAGON Awards, considered the Watsons to be amongst the top magicians of the world. After seeing Alan performing at the Magic Castle, Mr Stuart was motivated to write the following letter:

Dear Alan
Congratulations on your marvellous success at the Magic Castle in Hollywood, California. My wife Marjorie and I thoroughly enjoyed your show, which we saw many times. We were especially delighted by the style and charm, which shone throughout your entire performance. As a judge of many magic competitions in the United States and Europe, including the most recent FISM, I have been privileged to see many fine magicians. I can honestly say that I consider you to rank among the top magicians in the world.

I envy the people of New Zealand who have an opportunity to see your world class magic on a regular basis. Please come to the United States more often. New Zealand should share its star performer with us all.

Best wishes for your continued success

Sincerely [signed] J Marberger Stuart

Unsolicited letters of this sort, and Alan has many more, demonstrate more convincingly than anything else that Alan Watson is New Zealand's leading magician. The Magical Watson Family has done more than anyone else to promote New Zealand and New Zealand magicians internationally, and every Kiwi magician receives the benefit of this.

Over the years, the Magical Watson Family has performed before hundreds of celebrities. The list includes: Sir Edmund Hillary, Sir Robert Muldoon, Phyllis Diller, the Sheik of Bahrain, Taufa'ahau Tupou IV (King of Tonga), Jackie Chan, Denzel Washington, Patrick Macnee, (John Steed of the Avengers), Raymond Burr (Perry Mason, Ironside), Sir Peter Blake, Whoopi Goldberg, Lynda Evans (of Dynasty), Dane Te Atairangikaahu (the Maori Queen), Elle McPherson, and numerous TV, radio and political personalities.

We are fortunate that one of the world's leading magical families chooses to live here. There can't be too many people in New Zealand who haven't been entranced by this talented family. If you have not yet seen New Zealand's favourite magicians - the Magical Watson Family - in performance, I guarantee you will be captivated by them too, just as soon as you see them live on stage.



Alan with the New Zealand Prime Minster Sir Robert Muldoon



ALAN WATSON INTERVIEW
by Paul Romhany



Growing up as a kid in New Zealand in the 80s was a real blessing if you wanted to be a magician. While it was frustrating to have to wait months to get books, tricks or magazines the upside was it forced you to be creative and gave you the opportunity to really get to know the local professionals. I was incredibly lucky to be surrounded by some of the best magicians New Zealand had to offer, and a few took me under their wings. Even today after being a professional for over 25 years myself, I can tell you that I am still learning from my Kiwi mentors.

Without a doubt, one of the most successful of those magicians who I consider one of my mentors was Alan Watson. I remembered once when I was in my teens and he judged a magic competition I was in, he made the comment to 'always make sure your shoes are clean'. That has lived with me forever and as a working professional I know what he meant. That comment really wasn't just about my shoes, but it was about the overall look and feel of a professional, it was 'the full package'. It's the small details such as clean shoes that makes somebody stand out amongst others. This has been Alan's real key to his professional success, the fact he takes the time to look at the small details and has always stood out amongst others.

Alan is still one of the busiest performers working, but he doesn't do the volume of shows he used to, but rather does higher paid gigs and works less. If I had to sum up Alan I would say he is one smart guy with a big heart. I'm honored to call him one of my closest friends and even more honored he was able to take time out and do the interview for this issue with me. As editor of VANISH I give no limit to the amount of space for any article I feel deserves it - and this one on Alan certainly warrants as much space as it needs. He's made his sole living from magic and has done it all. He also has given back so much to the magic community both nationally and internationally. He rightly deserves the title New Zealand's Ambassador of Magic.

Paul - *Going back to your start in magic - where did the interest all start for you?*

Alan - At the age of 7 years the wand of magic was passed to me by my great great Uncle Oswald Ashton who started performing during the First World War. He was one of the founding members of the New Zealand Society of Magicians back in 1920.

P - *Your family was a large part of your career. Your twin daughters Larissa and Melanie, and your eldest daughter Nicole have their own major achievements including being the youngest magicians to perform at The Magic Castle back in July 1991.*

My daughters are third generation magicians and Nicole my oldest daughter performed at the Magic Castle Palace of Mystery when she was 13 years old and went on to compete at the Society of Magicians Convention held in Las Vegas in 1991 and was awarded the Kleinman Incentive Award, being the first time this award was presented. In 1994 she won the Pat McMinn Rising Star Award from the New Zealand Variety Artists.

10 year old twins Larissa and Melanie were at that time the youngest




In Vanuatu as The Wizard


In China with Fukai

magicians in the world to perform at the Magic Castle at the Palace of Mysteries. They also went on to win the Pat McMinn Rising Star Award from the New Zealand Variety Artists in 1997.

My daughters' reputation spread nationally in New Zealand and they appeared in TV commercials and in-store promotions using their magic abilities. As a family Michele and I along with the girls appeared on centre stage weekly at New Zealand's largest theme park, Rainbows End.

P - *It must be very pleasing to see granddaughter Aleshia, a fourth generation magician, following in your family's footsteps? Tell us more.*

Unrehearsed, Aleshia walked out on stage at Rainbows End with my wand much to the delight of the audience. This bit stayed in our family show. I then introduced over the years illusions that she could be part of. Her love for magic rapidly increased. At the 31st New Zealand International Magicians Convention at the age of 13 years she is now the Under 17 Close Up Champion for New Zealand and also winning the adult competition for the Funniest Routine for the convention in Christchurch 2012.

P - *You've had one of the most successful careers of anybody in this business I know. One of the things I've noticed is longevity in your work - years in a theme park, several years in various restaurants, etc. What do you attribute this to?*

A - I have always analysed the customers' needs in every situation, keeping my magic fresh and I am never satisfied - always keen to seek improvement, make changes, reinvent myself, and looking for ways that my performance is way beyond the customers expectations.

P - *How has a background in marketing helped you stay on top and how important is it to have an understanding of marketing?*

A - I could write a book on this subject Paul! I originally had a background in sales, marketing and business management. If you want to have a successful career in this magic business marketing is paramount.

Readers if you haven't already done so, Paul interviewed me on my *Seven Secrets of Success* and I've since broken them down and uplifted them onto YouTube; and have since gone viral with just under a quarter of a million hits, go to: http://www.youtube.com/user/AlanWatsonMagician

P - *Versatility seems to have been a key to your success, from children's parties, shopping malls to trade shows and corporate shows. Do you feel with today's market it is important for any performer who wants to make a good living to be able to do all facets of magic, or is it possible still to just focus on one skill?*

A - Each market is different, New Zealand has a population of million 4.5 and Auckland where I live only has a population of 1.4 million. I identified my markets and to make a good living I found that I needed to diversify. I have made a very comfortable living over many years performing at special family events which has given me a good cash flow.



Early promotional photo levitating Michele

While the corporate, close up and strolling magic has generated me with the other fifty per cent of my income.

P - I wonder if you can elaborate on the idea of sponsorship with magic. I know you used sponsors for years with your magic - can you explain how that worked and the benefits for you as a magician?

A - Back when I was doing between 800 and 900 shows a year, I found that the only way I could generate further income was through sponsorship. For 18 years I was sponsored by Mars International. They gave me a retainer, plus products, 70,000 business cards, 500 posters, and advertising support every year. This only comes about when both parties are in a win: win situation, as I was able to give their products major exposure in a subtle way.

P - *What are the three major highlights of your career?*

A - Michele and I being recipients of the DRAGON Award in 2002 and being presented with it at the Centenary Society of American Magicians Convention in New York.

Being presented New Zealand's supreme award for magicians - Grandmaster of Magic.

The Magic Circle in London - Member of the Inner Magic Circle with Gold Star.

P - I know you were heavily in to mentalism long before it became popular like it is today. It's interesting to see how people's attitudes towards mentalism have changed over the years. How was it accepted when you were doing it?

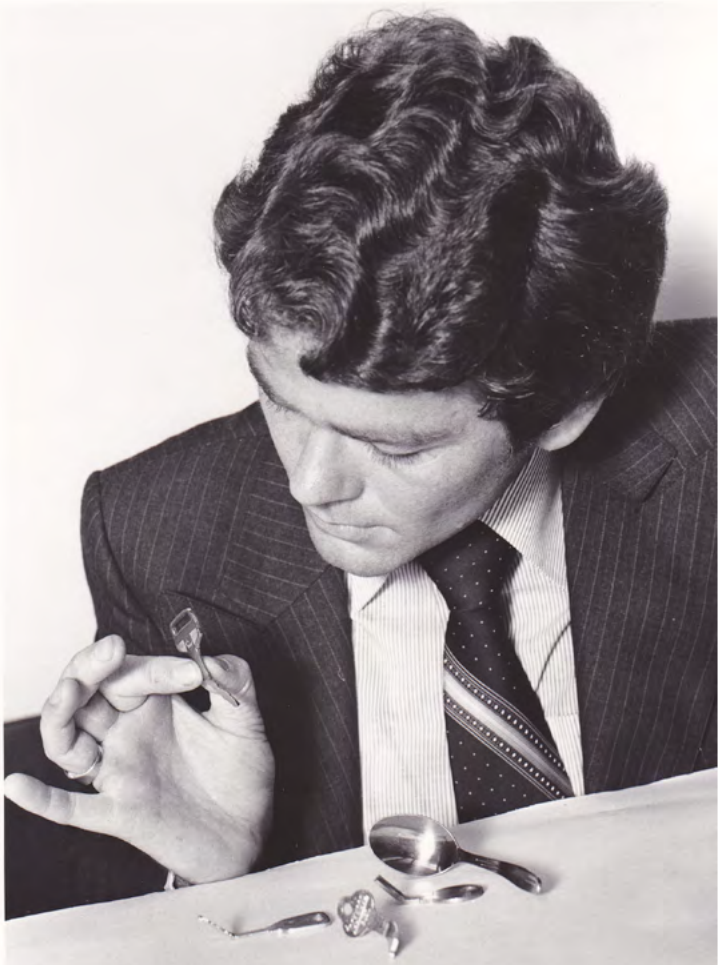
A - Back in the seventies when I was performing mentalism, it was frowned on by the mainstream magical fraternity. It's funny how things come full circle, and now they legitimize it by calling it Magic of the Mind, or NLP. A number of professional magicians use mentalism in their acts because it plays big and packs small.

P - *You've been a mentor to younger performers in New Zealand, including myself. Mentoring was a way magic was handed down in the past. Did you have a mentor when growing up in magic? Would you like to see more mentoring in the magic community?*

A - John Booth had a major impact on my thinking and I found his book 'John Booth's Classics' inspiring which was printed and published by the Supreme Magic Company. It's very important that we all help and encourage the young ones coming through because they are the future of our art.

P - *You were one of the first magicians to get on board way back in 1993 with a fully graphical interface bulletin board called MagicNZ which was connected to the Internet. I remember the first Magic Chat group you set up for magicians worldwide. I'm sure our readers would like to know the background on how Magic New Zealand started and developed over the years?*

A - I had a long time



Key and Spoon Bending years before it became popular

passion in helping promote New Zealand magicians internationally. Along with my close friend Chris Parkinson we established a computer bulletin board called MagicNZ. Over that time it allowed New Zealand magicians to communicate with each other using their personal computers. We then took a major step forward by connecting MagicNZ permanently to the Internet. Back then it was looked upon as being very innovative to the magic world. It was the first magic bulletin board in the world to be connected to the Internet.

I foresaw patterns of change and realised that the bulletin board had had its day and in 1999 started the mail list, Magic New Zealand ezine. It soon became a huge success and today has 17,000+ subscribers worldwide.

At present there are 17 other electronic publications that have permission to reproduce items from the Magic New Zealand ezine.

P - *What are the positive aspects of magic on the internet and what do you see as negative aspects since the use of magic online?*

Positive aspects are that you are able to communicate in real time. Promote your business through websites, YouTube, Facebook, Twitter and many other ways. All in turn generate bookings; researching for new material and products; communicating through Skype with other professional magicians.

Negatives are exposure and poorly presented performances on YouTube. People selling rip-offs. Magicians who are misleading the public on their capabilities on their Websites.

P - *An observation I have made recently is that the Internet seems to have produced a lot of younger magicians who haven't put in the time to develop their craft, yet expect to play on the same playing field as pros who have been in this business for years. What seems to have changed?*

A - It is very disappointing to see that some young magicians are trying to run before they learn to crawl! It gives magic a bad name and harms professionals. Personally I think it is very important that we encourage young magicians into magic clubs. This will give them good ethics and guidance in all matters of performing and promoting their current level of expertise. Just because you can put up a website with glowing material and false claims this can hurt our industry and magicians working in your local area who have paid their dues.

P - *You had a great job in marketing in your early days, at what point did you decide you'd become a full time magician and what advice would you give anybody who is thinking of making that big career move to magic*?

A - I suggest you read as many books, CDs, DVDs on marketing and publicity. Surround yourself with people who are experts in their own field. Probably more importantly you have to have a great love for magic and be willing to make sacrifices to succeed.

P - *Are there any stories you'd like to share about performances that have stuck with you after all these years*?

A - As professional magicians we all have our stories and one that comes to mind I was on tour with





Michele and her incredible balloons



The girls with Billy McComb

Chuck Jones in Australia and the tour manager and I were having a drink at the local bar when one of the patrons asked me to do some magic. I ended my routine by performing Michael Ammar's Card on Ceiling, I told the publican never to take the card off the ceiling as it was stuck there by good luck.

A year later the ceiling was to be painted and one of the painters went to peel the card off the ceiling, I was told that the publican yelled at the painter not to take the card from the ceiling. He then proceeded to paint around the card. The following year a new painter went to paint the ceiling and before the publican could tell him not to take the card from the ceiling, he pulled the card off, slipped and fell down off the ladder and broke both his legs. Years later I returned to the same bar and they told me what had happened. So I threw another card to the ceiling and it has become a local legend and to my knowledge it's still there.

I thought to finish off this feature story on Alan I would ask a few friends to say a few final words ...

A note from Paul Daniels:
In my lifetime in magic I have met more nice people than nasty but amongst all those nice people Alan Watson has to stand out as the nicest. Nobody has worked harder at the magic game, both in performance and in publicising our magical art. How he fits it in I don't know. Alan... you are a helluva good guy.

Alan Watson: my brother from another mother.
By Nick Lewin

I wasn't much of a magic magazine reader for most of my life, then something changed. I gradually realized that my wife Susan knew a great deal more about what was going on in the magic community than me. I was quite taken aback by this turn of events and decided I had better look into it. The answer was that she had become a devoted reader of 'Magic New Zealand,' I followed her example and became rather addicted to this lively, topical and time efficient magic journal. That was how I first discovered Alan Watson and since then he has turned into one of my closest friends in magic.

About six years ago I was finishing a cruise gig in Christchurch, New Zealand and in a very uncharacteristic manner told Susan that I wanted to stay an extra few days in New Zealand and lecture in Auckland--could she set it up. My normal reaction was to try and get the heck home as fast as possible from an overseas gig, before you could say Kiwi, Susan and Alan had it arranged. I was staying with Alan and Michele in their home and lecturing to the local magicians. Alan and I were close friends

within ten minutes of my arrival and have become closer with each year that has passed since.

If you haven't met Alan in person it is almost impossible to convey his totally contagious love of all things magical. Talking magic late into the night and drinking red wine and vodka he took me back to my early love of magic, the way it had been before I lost some of my enthusiasm by making it a livelihood instead of a hobby. The care, ethics and selfless devotion he lavished on producing his non-profit e-zine was very refreshing and a re-inspiration to me as a magician. I also saw him perform his show at 'Rainbow's End' and was highly impressed by what a really excellent family entertainer he was, his commitment to performing was just as wholehearted as his commitment to publishing.

Alan and I spent a delightful morning during my stay visiting Richard Webster and somehow for some unknown reason Richard told me I should be writing. I was a little surprised because in spite of having edited 'Sleight of Crime' in 1976, a book of murder mystery stories involving magicians I had shown little interest in following up on this area of my talents. The moment Richard said it, Alan responded "If you write it then, I will publish it." We shook hands on it, then finished our tea and biscuits. It was a very fateful day for me and with few exceptions I have published a weekly column in Magic New Zealand ever since. It started a whole new era in my life and I have much to thank both Richard and Alan for getting me started on a new journey.

I could spend a lot of time telling you all the great things I have since discovered about Alan---what a kind and thoughtful person he is, what a great family man he is and how much he has contributed to the magic world. However, I think there will be plenty of people saying these things in this issue of 'Vanish.' Let me keep it very personal and just say that Alan is a dear and true friend who inspires and helps me enjoy magic through his own enthusiasm, if you haven't met Alan in person then try and do so, he will do the same for you and you will become a better person for it.

Finally, it would be impossible to correctly write an appreciation of Alan without mentioning his lovely wife Michele. They are a perfect combination, creating a synergy that seems to fuel the energy that propels their non-stop magical mission. They were lucky





Alan, Gene McCarthy, Paul Daniels, Michele, Steve Valentine, Debbie McGee



With Celebrity Columnist David Hartnell, MNZM



Granddaughter Aleshia

enough to find the perfect partners in life, and we can enjoy the result on a weekly basis in 'Magic New Zealand. It takes a true magical skill to take a small country, that is physically far from anywhere, and place it smack dab in the middle of the magic universe. Alan has done so and I am proud to be his friend, fan and colleague.

Ken Ring writes:
I owe a special debt to Alan. When, about 25 years ago, I started my school shows as MATHMAN the mathemagician I joined the local magic clubs, and knew no one, but it was Alan and only Alan who immediately made himself available for friendship and advice. I have never forgotten that. Alan rose miles above the petty professional jealousies that such clubs all periodically endure, and through the years our friendship has consolidated. I am still proud to call him one of my closest, dearest and most supportive of friends. Alan is one of those rare individuals who tirelessly encourages, coaxes and coaches, simply because he loves the art and he loves sharing. If it was not for Alan Watson the country's largest junior magic club would not exist today and consequently neither would the careers of many national and even some international performers. Alan has dedicated his whole working life to magic and it is thrilling to see how his marketing and networking skills have become internationally valued. Because of him our magic world is closer and more connected today than ever before. We don't often get a chance to express our thanks and this is mine – thanks Alan, you are a rare and wonderful man.



Alan and Nick Lewin

Michael Finney writes:
When I made my first trip to New Zealand for a magic convention, I did not know anyone there. I was delighted they had invited me, but when you go some place for the first time you're a little unsure of yourself. Well it all went away when Lori and I arrived. Who was waiting for us in the lobby of the hotel? The one and only Alan Watson, and at the time I did not know him from apple. Just a big smile and a friendly face. Needless to say we have been friends now for quite some time. Alan has done it all at every level. You'd never know it because of the humble manner in which he presents himself. Not being the mental magic giant myself as most of you know, I felt very comfortable with him and his lovely wife Michele. Yes they are a couple. In magic, I have found so many magicians with great partners.





Alan and Oscar Munoz



With Paul Romhany, Richard Webster, Ken Ring



Photo Above Top Row: Alan and Tara Okan
Middle: Ken Ring, Richard Webster and Tony Wilson
Bottom: Wayne Rogers and Paul Romhany

I would never have gone this far without Lori and I know Alan feels the same way about Michele. In his visits to the USA and mine back to New Zealand a few years ago nothing has changed except he's like fine wine and gets better with age. He has done things in magic and for magic I could only dream of. If you ever get the chance to meet Alan and Michele, you will never forget them. Lori and I hold them dear to our hearts and look forward to seeing them again soon.

Wayne Rogers from New Zealand writes:
I have known Alan for the best part of 40 years. He has managed to combine his background in sales with marketing skills and a love of magic, to create one of the most successful magic performance based business in New Zealand - ever.

Along with Michele he has also given back so much to magic through Magic New Zealand and their other mentoring pursuits.

In show business, your friends are also your competitors. Alan Watson knows this business inside out. If he was not an active magician himself, he is the sort of friend I would love to have had as my agent!

From Oscar Munoz:
The first time I met Alan was the first time I was invited to perform at the New Zealand Magic Convention. He instantly came across as a guy that I had know for ever and we became instant friends. The second time was in New York at the S.A.M. convention where he was honored with *The DRAGON Award.*

Recently on a tour in Australia I was able to stop in New Zealand, and Alan was kind enough to put me up in his house. It was such a joy to stay with Alan and Michele and their generosity showed no bounds. I was treated like part of the family. What stands out from that trip the most was when we went around town buying gifts for my wife and kids, but what was nice was watching people's faces when they saw Alan. We were buying coffee and the lady behind the counter instantly had a great big smile on her face, and said, "You're the magician Alan Watson. I remember you when I was a child." That's when I knew I was with a legend. That really speaks volumes about a performer's career when they are recognised throughout their country.

What I also admire about Alan is his wealth of magic knowledge and the number of people that know him throughout the world. Before I left on my last trip, he had the Berglas book sitting on top of the kitchen table. So I asked him what he thought about the book. He said, "I love it mate." Then he performed the Berglas Effect for me, and fooled me like there was no tomorrow. Now Alan knew I had a long flight home but did not tell me how the trick was done, which I admired because he knew I still loved to be fooled. Alan Watson is true friend for life.

FINAL WORD:
You can see how influential Alan has been in the New Zealand and International Magic Scene. With an incredible career he is one person who has made, and continues to make a great career from magic. With the incredible support and assistance from his amazing wife Michele, the Watson's continue to be a strong force in the world of magic.

Nobody has done more to promote New Zealand magicians than Alan, both in various trade magazines and through the internet.

THANK YOU Alan and Michele - without your support and encouragement over the past thirty years I would not be where I am and VANISH would not exist!

PAUL ROMHANY


A





2 LONG FORCE CARD GOES ON TOP
Begin with cards face down and the 'force' card on top of the pack.

3 CHOSEN CARD PLACED ON TOP
Spectator chooses a card and it is placed on top of the deck.





4 AUTOMATIC DOUBLE LIFT
Because of the long card the double lift becomes easy.

5 LOOK AT THE FORCE CARD
A little glimpse of the force card

SLIP SLIDING AWAY BY WAYNE ROGERS

An effect by Wayne Rogers that is a perfect trade-show routine where the sponsors name is promoted in an entertaining way.



1

This routine was inspired by Andy Nyman's" Dice Man" and "Night out With The Girls" or "A night out in Paris", however my handling is different from these marketed tricks. It is very direct and no table is required. I will describe the effect as I made it up for a recent job at the Hilton Hotel in Auckland. You will see that the basic effect can be adapted for many commercial applications. The title pretty much describes the method.

EFFECT

The performer approaches a spectator and spreads face down in his hands 10 to 12 laminated cards.
"These cards depict a few of the accommodation options available in (Insert name of local city). Just touch the back of one of the options and that will be your choice."

The spectator indicates one card and the performer moves it to the top of the pile where he openly peeps at the selection before separating it from the remaining cards and holding it face down.

"Hold out your hand", says the performer. He retains the selection in one hand while gesturing to the spectator with the hand holding the balance of the cards. The spectator extends his hand and the selection is placed face down on his palm.

"Don't look at the one you have chosen just yet, but let's see what options you missed out on."

The faces of the remaining cards are shown one at a time and all are pictures of run down hotels, motels, haunted houses etc. "Wow, you missed out on all these establishments. Just as well, they don't look very welcoming. Now let's see where you have chosen to stay tonight."
The spectator turns over his selection and finds he has chosen the Hilton Hotel.

THE SECRET

The force card is a long card, about 2 mm longer than the other cards. I have the pictures printed then laminated with a heavy clear laminate. Photo 1. Trim the laminated cards and round the corners. It is a simple matter to leave the force card that little bit longer.

HANDLING

Commence with the cards face down, and the long (force card) on top Photo 2. Spread the cards between your hands and have the spectator choose any card by touching it's back. Transfer the chosen card to the top Photo 3, square the cards and double lift the top two cards to openly look

at the selection.
Due to the long card the double lift is automatic. The stack lies on your left hand palm. Photo 4. To execute the double lift grip the long card with the thumb (nearest you) and second and third fingers of the right hand. Do not lift the top two cards clear of the stack. Just lift the leading edge with your thumb, look at the force card Photo 5 then lower the card(s) again. Keep a grip on the long card.

The next action is executed in one fluid motion. Photo 6 Your left thumb swings over and makes contact with the unknown top card. The right hand holding the long card remains perfectly still as you gesture to the spectator with the left and ask him to, "Hold out your hand". Photo 7

The left hand in making the gesture slides the top card off the long card, and back onto the stack.

The left hand's movement is on a slight diagonal, and I swing my whole body a little to the right as I make the move. Photo 8 The long card is ready to be dropped onto spectator's palm. From the spectator's point of view you have merely taken his chosen card, moved it to the top of the stack, looked at it, and dropped it onto his hand.

ADDITIONAL THOUGHTS
If you need to change out the set of cards on a regular basis, a good idea is to laminate a series of blank cards and glue the pictures onto the laminated surface with rubber cement. You can easily remove the pictures later and glue on different set for the next client.

To try the routine without going to the trouble of making a special set of cards, take some long and short cards from a Svengali Deck and try it out. I have used this system for a number of different clients and it never fails to make an impression.

SLIP SLIDING AWAY copyright Wayne Rogers 2013
chicane@nzmagic.com



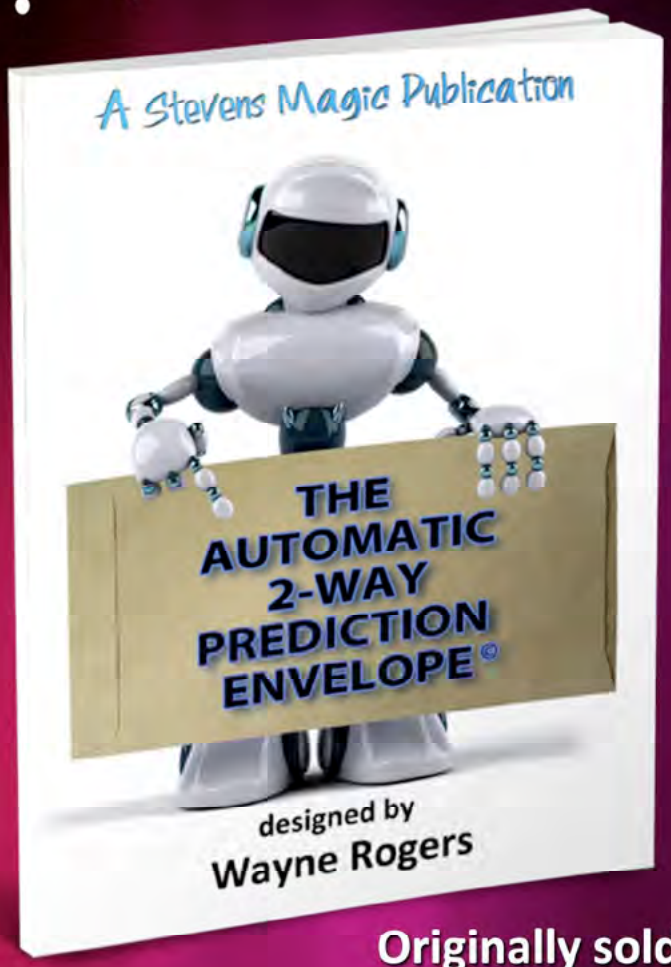




WWW.THEMAGICPUB.COM
THE MAGIC PUB™
Performers Helping Performers

COMING SOON

first time in printed form



THE AUTOMATIC 2-WAY PREDICTION ENVELOPE

a utility device for mentalists

designed by Wayne Rogers

The envelope switches between two predictions right under the nose of the spectator . . and . . the spectator handles the envelope

Wayne Rogers has developed the ultimate switching envelope for when you need the SPECTATOR to do all the work. This is excellent - **Ben Harris**

Thanks for sending over the manuscript. There are are a lot of good ideas there! - **Richard Osterlind**

Originally sold as an e-Manuscript

STEVENS MAGIC are now releasing the

AUTOMATIC 2-WAY PREDICTION ENVELOPE

as a printed book with additional routines by

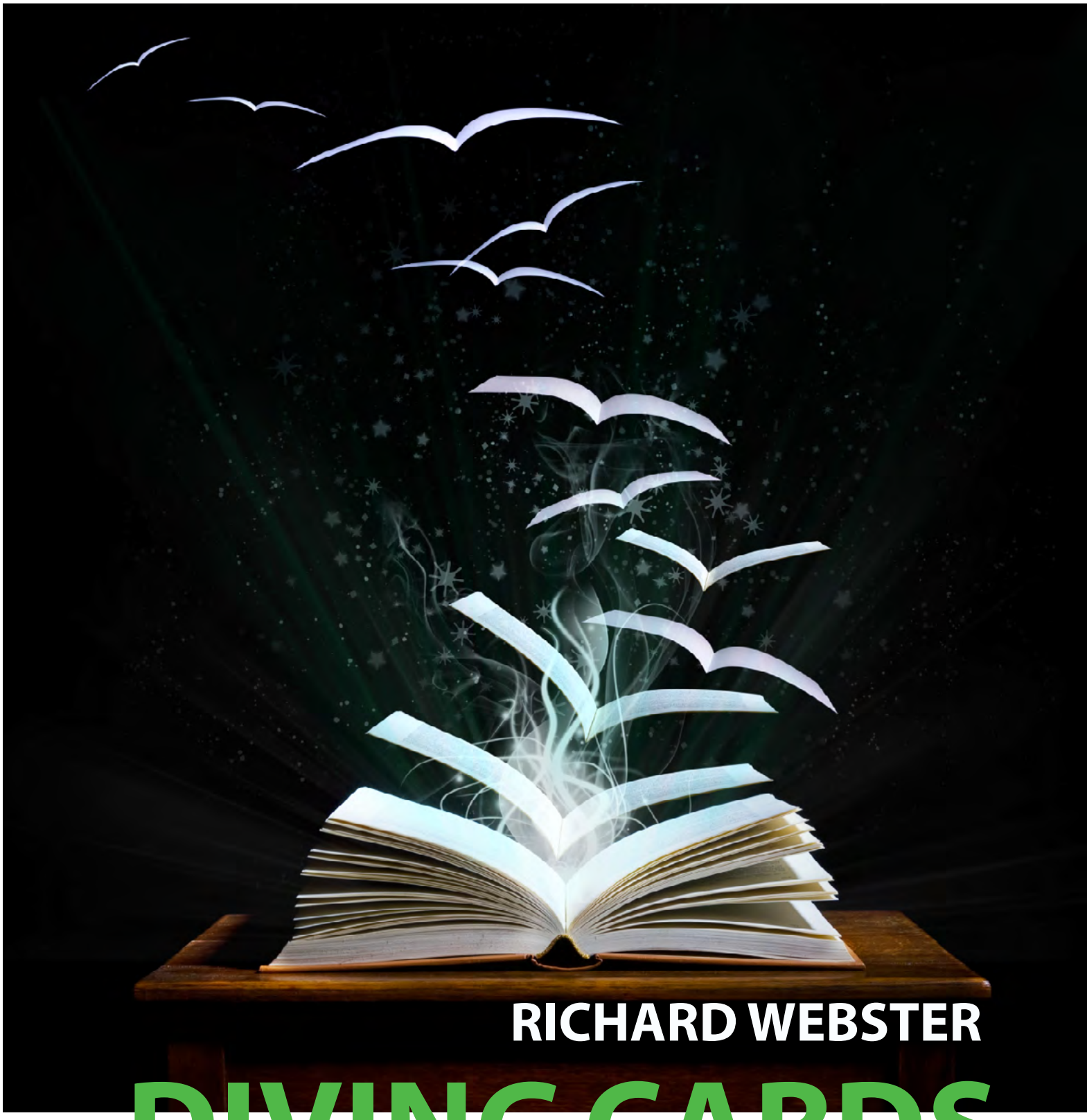
Wayne Rogers, Paul Romhany and Richard Webster

I have seen and even created some pretty tricky envelopes in my time. Wayne's idea here is not only practical, but as close to perfect as I could imagine an envelope to be - **Andrew Gerard**

Full construction details with photographs plus 15 routines from Wayne Rogers, Paul Romhany, Greg Arce, Andrew Gerard, Luca Volpe Richard Osterlind, Stefan Olschewski and Richard Webster

Contact MARK STEVENS mark@stevensmagic.com TO RESERVE A COPY

Paid Advertisement



RICHARD WEBSTER

DIVING CARDS BOOK TEST

This is the easiest book test I know. The magician starts by freely showing a book (any book, but a novel is probably best) and a deck of cards.

Ahmed Hassan

After mixing a pack of cards the magician asks a spectator to deal as many cards as she wishes into a pile. The remaining cards are placed to one side.

"We need to choose a page in this book. As we want a page somewhere between say one and a hundred, please deal the cards you've already dealt into two piles."

The magician then asks the spectator to turn over the top cards in the two piles. Let's assume they are an 8 and a 5.

"That's good," the magician says. *"You've chosen page 85. We now need to select a specific word in the first line on that page."* He picks up the balance of the deck that had been placed to one side, mixes them again, and hands them to another spectator.

"Would you please deal as many cards as you wish into a single pile."

After the spectator stops dealing, the magician asks her to turn over the top card. Let's assume it is a 7.

"Excellent," the magician says. He places one hand on the book that is sitting on the table. *"I'm going to try to divine the seventh word on the top line of page 85."*

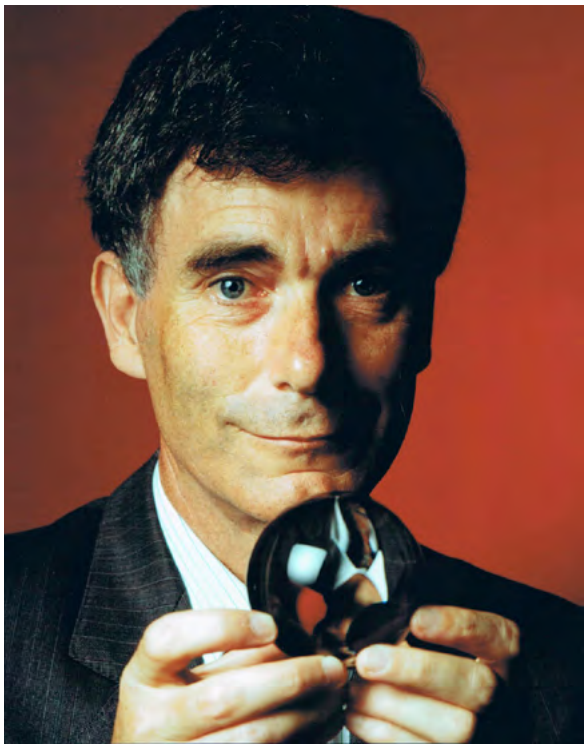
After a few seconds of intense concentration, the magician declares that he has it. He quickly scribbles a word down on a pad of paper which he places face down on the table. He asks one spectator to look for the seventh word in the first line of page 85, and to say it out loud. Let's assume the word is "running." The magician then asks the other spectator to turn over the pad to reveal what you wrote. Naturally, it is the word "running."

METHOD

Choose a suitable book and decide which page you are going to force. If possible, choose a page that has about ten words in the first line. Memorize this line. Place two cards that indicate your chosen page number at the top of a face down deck of cards. In the example above, my force page was 85, which meant I needed to place an 8 and a 5 at the top of the deck. The first number of your chosen page needs to be second from the top of the facedown deck, and the second number should be on top.

Shuffle the cards, keeping the two cards on top of the deck. Ask the spectator to deal as many cards as she wishes, and then to deal those cards again into two piles. Your two force cards are now the top cards on each pile. These cards are turned over and indicate the page number of the book. So far, so good.

Now comes the part that makes this effect seem impossible. The cards are mixed again, and another spectator deals as many cards as she wishes into a face down pile. Obviously, she can stop anywhere, which means her choice of the word in the line is totally random. As long as she stops on a card from ace to ten, the effect will work, and you simply write down the word, which you know as you've memorized the entire line. If the spectator stops on a court card, point out that this doesn't indicate a number, and ask her to deal a few more cards, or to take a few back. Once the number of the word has been chosen, use your acting abilities to "divine" the actual word.





Scripting Your Show

I would be hard-pressed to find many, if any, magic performers out there who do not believe in a specific structure for their show – by that, I mean in most cases, there's a set list of effects and a script that goes with each effect.

Jon Archer is one exception – he admits when he's breaking in a new routine, he will have a rough outline of what he's going to say and then he will find comedic bits over the course of several performances and those bits will stay in each effect.

While that approach may work for him, I submit most of us are not as gifted comedically as John Archer. Most of us, who wish to do this strange business professionally, benefit from having a script in place – one we've written ourselves or perhaps purchased such as the Mind-reading Goose or The Incredible Suitjacket Escape – and we learn the script as well as the technical demands of the routine and when it's 'show ready' we put it in front of an audience and perform it, taking notes, making adjustments, etc until we've honed it to a finished piece.

I know for myself that when I'm breaking in a new routine, my ideal scenario is to perform it several times over the course of a month or so so that after all of those performances, I've got the timing,

delivery and everything nailed down fairly tightly.

Of course, for each performer, it's a different process, but regardless, once a routine is fairly fine-tuned, those of us who value a polished routine know that now something wonderful can take place whenever we perform this polished piece…

Ad Libs!

I believe that to get to the point where we can do a routine on auto pilot is a point where a routine is most valuable – you have your set list and it's full of nothing but winners. You've got your material down so well that you could, as my friend Doc Dixon says, "do your taxes in your head while you perform."



If you're struggling to remember your lines, your focus is going to be so strong that you will miss out on terrific opportunities for personalizing your show.

It's at this stage we can come up with some wonderful bits of business or beautiful ad libs that can really connect with an audience. If you're struggling to remember your lines, your focus is going to be so strong that you will miss out on terrific opportunities for personalizing your show. On the flip side, if something goes wrong, it can really 'throw' you if you don't have a routine nailed down tight.

I'll share a personal example that happened to me last week. I was in Kitchener, Ontario, Canada performing a mid-day corporate luncheon. I was in the middle of my blindfold act (which is really John Archer's blindfold act with some adjustments for my personality) and something wonderful happened.

I was in the process of handing out two quarters which were eventually going to be duct taped over my eyes (one quarter handed to each of two volunteers up on stage with me) and as I handed a quarter, a U.S. quarter mind you, to the lady on my left, she reaches out to take the quarter, stops, looks at it, and recoils as she says, "Oh, that's an AMERICAN quarter!" and she had (I swear I'm not making this up) this expression on her face that looks as if she caught me skinning a kitten alive!

A performer less prepared may have been rattled. Not me! I looked at this rather rude behavior as a glorious gift! I "attacked" her very tongue-in-cheek and very "hammy" so everyone knew I was kidding.

I said, in response, "Oh dear ME, I'm SO SORRY I dared offer you an AMERICAN quarter! Geez, it's not liked they're covered in FECAL matter!"

This exchange between the two of us brought the house down! Was it the best response? Naw, I'm sure a 100 people could've come up with something better, but the over-the-top way I acted offended rather than legitimately getting pissed or acting hurt really kept the audience on my side.

It was a glorious moment and one I took full advantage of.

The reason why I bring all of this up for today's article is this: I was driving along recently and I thought back to a conversation I had with a part-timer around 10 or 12 years ago. This guy is a great friend, came to my wedding, and so on, but he doesn't have the mind of a professional magician nor does he even WANT to be a full time guy.

He said, "Hey, if you ever want a RUSH, just set a new trick out that you have no presentation for in the middle of the show! Something will hit ya!"

As I said, I love the guy, but this is one reason why our art suffers!

Scripting your shows tightly will allow you to go off script and take advantage of those wonderful moments that arise and allow you to connect with an audience in a way that feels vibrant and alive rather than a robot reciting his lines at an Avis counter!



Now that you have your own mic and stand (I hope), I'd like to discuss your choice of speakers, mixers and amplifiers. If you thought picking out a mic was a bit overwhelming, the various combinations in this chapter are almost endless, but like learning a new move, if you break it down to the various parts, it's much, much easier.

SPEAKERS

Years ago, when I was touring with a night-club show, there was a notion that bigger was better and at the time that was probably true. The 'look' of the speaker was as much part of the overall professional look of the show. So as a result, we toured with two of the biggest speakers we could find and they were a pain in the rear to haul around - they weighed 120lbs - each! Thankfully today, such is not the case. Audiences (I truly believe) don't care how big the sound equipment is, only how good it sounds.

Speaker choices, comes down to two main categories - Powered and Un-powered.

POWERED

A powered speaker has a built-in amplifier (and usually a small mixer as well) and requires direct A.C. power in order to function. This can be both an advantage and a disadvantage because you will need to have a supply of power for each speaker you plan to use. If you are using two speakers, you must have two plugs available nearby (or a lot of extension cord). Personally, I don't like to run extension cords more than I need to but about two years ago I sold my older (unpowered) speaker/mixer/amp system and went exclusively with powered speakers.



I like them because they are really easy to set up and the built-in amp ensures that I can't overdrive them with an external amplifier (hence, you can't really blow them up!). These speakers do tend to be a bit heavier and more expensive because of the built-in amp but an added bonus is that if you are using only a mic then you won't need any other equipment since the mic will plug directly into the back of the speaker.

UN-POWERED or PASSIVE

With un-powered (or passive) speakers you will need an amplifier and a mixer in order to broadcast your sound. This is a greater expense overall. However the speakers themselves are less costly and you have much more flexibility as to where they can be placed. In addition, unpowered speakers (of comparable size)

weigh less – but the amp to drive them usually is very heavy!

Again, the choice is ultimately yours, but I strongly recommend go with powered speakers because for the solo or small stage act, they are much easier to set-up and operate.



WHAT TO USE

Here, again the choice is really up to you. However, when choosing your speakers, make sure that you listen to their sound quality using a piece of music from your show (or your own voice). In other words, just like with buying a car, you should test-drive a full range of speakers. Every speaker sounds different!

As a general guide, if you are regularly performing for groups no larger than 400-500 people then get speakers in the 250-300 watt (program) range. These are speakers that will handle, continuously, 250 watts. Most of the major companies have them and they are reasonably priced and relatively easy to carry. Start by checking out Mackie, Wharfedale, JBL, Roland & Yamaha.

PLACEMENT

NEVER PLACE ANY SPEAKER ON THE FLOOR

Regardless of which style of speaker you choose, make sure when placing them on stage that they are ABOVE the heads of your audience. Human bodies absorb a great deal of sound and if you put your speakers below the head-level of the first row, the back rows won't hear anything. Always get the appropriate stands when you buy the speakers. Even placing the speakers on a chair and tilting them slightly back is better than directly on the floor.

One final note on speaker placement: This idea came from Ken Weber's great book "Maximum Entertainment" (available from your dealer and a MUST for ALL stage performers, by the way). Place your speakers in the back corners of your stage, pointing to the diagonally opposite back corner of the audience. This allows you to hear the sound of your voice and the mix of your music with your voice. Don't worry about feedback, with today's high end systems, it rarely happens, and if it does, then you have the volume up too loud for the room and your audience anyway.

MIXERS & AMPS

Your choice of which mixer, mixer + amplifier or mixer/amp combination you select will be determined by which speaker(s) you have.

STANDS

For sake of completeness, I thought I'd include a paragraph or two about speaker stands. Luckily the speaker market has done a wonderful service for us in making the mounting bracket on the bottom of their speakers a universal size (at least in North America), and most, if not all powered speakers have the mounting flange built in! Bonus!

UNPOWERED MIXER

If you have chosen to go with powered speakers then you will only need a mixer.



Also, since the ultimate goal in series is to get you up and running with your own, easy to operate sound system, I'm only going to write about Unpowered Mixers and Powered Mixer/Amp combinations (and only touch on the latter). You can set-up a system with a Mixer, a separate Amplifier and separate Speakers but it starts to get a bit complicated and for us, it's not really necessary.

As for which mixer to go with there are, again, a number of reasonably priced, quality brand you can try. Mackie & Behringer both make excellent, small mixers.

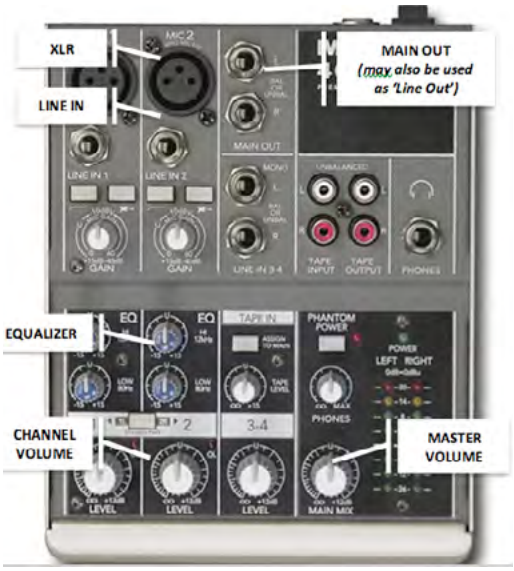
WHAT YOU WILL NEED IN THE MIXER

Make sure, though that the mixer has the following features before you buy it:

- At least one 'XLR' input
- At least two 'Line In' inputs
- At least two additional inputs than what you need right now - for later use
- Equalizer
- Two 'Main Out' jacks (Speakers)
- At least one 'Line Out' (so you can patch into a larger P.A. system if you need to)
- Independent Channel Faders (volume)
- Master Volume Fader

These should be your minimum requirements. Some units will have more toys, but they are not necessary.

Most small mixers are set-up the same way as here.



The above example is for a small, Unpowered Mixer. These mixers are meant to plug directly into powered speakers.

POWERED MIXERS

WARNING!!!
NEVER USE A POWERED MIXER WITH A POWERED SPEAKER. IT WILL OVERDRIVE THE SPEAKER AND BREAK IT

Powered Mixer/Amp combinations are set-up the exact same way as Unpowered Mixers. The only difference is that they are generally larger and heavier (in order to house the amplifier), and therefore will have more channels and more bells and whistles. There are a number of fine Powered Mixers on the market through Mackie, Behringer, Yamaha and others but their downside is their bulk and weight. Most of the 6-8 channel units are box-like and thus not very practical for our style of performance. Plus, I could only find powered units with 6 or more channels so half of the available channels will go unused.



HOOKING UP YOUR SYSTEM (Unpowered Mixer with Powered Speakers)

1. Place your speakers in your performance area (hopefully on stands).
2. Uncoil the speaker cables and plug one end of each cable into each speaker.
3. Connect the other end of each speaker cable into the back of the mixer. The jack will be labeled 'Speaker Out' or just 'Speaker'. There should be two. Either jack will do.
4. Put your mic into the stand.
5. Uncoil the mic cable and connect it into the back of the mic. Connect the other end into one of the mic channel inputs in the mixer. There is only one way to do this. The choice of channel is yours.
6. If you are using a wireless mic, connect one end of a short, shielded, ¼" to ¼" inch patch cable into the back of the receiver and the other end into a 'Line In' jack on the mixer.
7. Make sure all of the levels on your mixer are at 0.
8. Plug the mixer/amp into an A.C. outlet.
9. Turn the mixer/amp on.
10. Set the Master volume at about '7' and slowly bring up the mic channel volume while at the same time speaking into the mike. NEVER BLOW INTO A MICROPHONE. It can break it! Besides, it sounds unprofessional.
11. Walk around the stage testing the various areas for feedback and to generally hear the sound quality. If you have one, ask your assistant speak into the mic while you go into the audience to listen to the sound quality. If you are alone, step into the audience with the mic. Adjust the volume and equalizer accordingly from the audience's perspective. Never set your levels from the stage only and as a general rule, the Channel level should never be higher than the Master, it will distort the sound. When you are happy with the sound, mark the volume setting and turn the mic down.

Note: Don't walk around the room saying 'Testing 1, 2, 3'. Use a speech from your show and speak at show level. You need to know what your show sounds like when it comes time for your performance.

12. Turn up the master level 10% higher (to about 8). Human bodies absorb a lot of sound and when the room is full, you will need that extra boost to be heard in the back of the room.

Next time, I'll discuss adding music playback to your act, how to play it through your system properly and some accessories for your 'kit' you shouldn't be without.

Once again, if you have any comments or questions or you would like a copy of the entire e-book, please feel free to contact me anytime at petermennie@gmail.com.

I only offer my opinion on items herein as a place to start your research. Ultimately the choice is up to you which brand and retailer you decide to patronize.



What I Use: Wharfedale Titan 12 Active Speaker
website



For larger groups and for outdoor use I use two of the Titan 12 Active 2-way Bi-amplified speaker system

- *Built in 2 channel mixer with microphone and line level inputs Balanced XLR line output for connections to subwoofers or daisy-chaining units together*
- *XLR and Line inputs via convenient 'combo' jacks*
- *Two band master EQ controls*

What I Use: Roland CM30 Cube Monitor website



For smaller groups (and most of my corporate shows) I use two Roland CM30 Cube Monitors. They are versatile and very portable. 30 watts of punch through a rugged, high-quality 6.5" coaxial two-way speaker. You may not think the 30 watts is enough however the design of the speaker pushes the voice through the crowd and for groups of up to 150, two of these speakers is plenty.

- *30-watt 6.5" coaxial 2-way speaker with stereo preamp*
- *Three input channels, one XLR input for mic/line and two additional Aux inputs*
- *Stereo Link function for stereo connection between two units, which allows a total of eight stereo inputs and two mono mic/line inputs*
- *Metal grill cover, corner protectors, and handle grip for carrying the unit safely*
- *Plus, the CM30 mounts on any mic stand (with a special adapter).*

I absolutely LOVE these speakers! They go to EVERY show.

What I Use: Yorkville Sound - Aluminum Speaker Stand



These may or may not be available outside of Canada, however speaker stands are universal and you will be able to find comparable units in your area.

website

What I Use: MACKIE 402-VLZ3 website

- Ultra-compact 4-channel mixer
- 2 studio-grade XDR2™ Extended Dynamic Range mic preamps
- 4 high-headroom line inputs
- 2 selectable Instrument inputs – no Direct Box box needed
- 2-Band Active EQ
- Phantom power for studio condenser mics
- Dedicated Stereo Line Input and Tape Input
- High-resolution 8-segment stereo meters
- Sealed rotary controls to resist dust & grime
- Sleek, rugged steel chassis



BEHIND THE ADVERTISEMENT

FELIX

PAUL ROMHANY



Felix The Magician was recently in New Zealand for a n international magic convention. The real accolade for his work came at the end of his performance when he received a standing ovation.

In magic magazines we always read the advertisements but never really know much about the person behind the business we are buying products from. In this new series of articles I will be running a story about the advertisers who support VANISH MAGAZINE. This first person to kick off this series is Felix fromMagicLatex.com

For over 18 years, Felix the Magician has been fascinating and entertaining audiences of different ages and nationalities. Former gym class teacher, magician, clown, lecturer and curious by nature Felix was born in Argentina and is now based in Spain where he has performed at the most prestigious locations, halls, auditoriums and theatres. He is a specialist in magic for children, grand illusions and stage magic, including both styles of spoken and musical shows. Currently, and for eight years now (over 900 shows presented in hotels) he surprises the most demanding European public with his international 50 minute show filled with musical magic. He presents his show in the most prestigious hotels in Mallorca (Spain) during the summer season, the favorite vacation place for the upper social classes in Europe.

Each year he is hired to perform at private

parties for politicians, actors, singers, athletes and businessmen who rely on his experience and professional responsibility. From the tennis player Boris Becker to the owners of multinational companies such as the airline "Air Europe", "Lidl" (supermarket chain largest in Europe) and hotel chain "Sol Meliá" (the world's largest operator of holiday resorts).

Five years ago, along with his partner Claudio Casagrande, Felix created Magiclatex, which today is the largest store specializing in latex products for magicians. Thousands of artists from around the world and many of them internationally renowned use their products and routines in their shows.

Felix creates effects in which he combines the properties of the latex with powerful neodymium magnets. The study of magnets and his great curiosity led him to modify and refine classical techniques and systems in order to create new effects. From this the new, varied and dynamic lecture was created: "Magnets in stage magic and close - up", where as a bonus, he shows and explains his most impressive routines made with his own latex creations. This lecture was presented at the New Zealand Magic Convention last year to huge success.

This is a new and very interesting lecture with new concepts and principles. It is a lecture for Stage , Parlour and Close- up magic. Different effects, ideas and routines, for appearances of doves, coins, silks, sponge balls, etc. He also shows card effects and routines with poker chips. A lecture for all ages and very easy to understand. Classic and modern effects, updated with new techniques and systems. He uses all kind of magnets and teaches the potential of this material. A very commercial lecture which is 100% useful.

Felix continues to keep working hard in Magiclatex, in the same honest and responsible manner so far, always with the sight in the future and providing the best quality and service to fellow magician colleagues.

Even though many of their products, routines and ideas have already been copied by other less honest entrepreneurs, they have lots of energy and power of will to continue and improve what they already have. Magiclatex is a Company created by two friends, who know who they are and with the common goal of making their own path without harming anybody. They want to put a drop of good water in the magic community.

Felix's business partner, Claudio C., has dedicated the last 20 years to developing latex products, and he has over 50 customized models in his resume. He is a true pioneer in many models, such as the legged latex dove. This mold was made by his own hands in 2002. They have many new products in the manufacturing process!

As an artist Felix wants to keep working on different magic shows in Mallorca, but with his mind set on enjoying his work, what he does. Felix says, "*I´m happy if people are happy with my magic. Being able to think, create, and build my own routines, is a lifestyle that suits me very well. I really enjoy it. I´m always grateful for making a living from what I love the most. I´m a 24/7 magician, and I love it! I want to start doing charity magic for several NGOs and my next goal is to surprise and make laugh kids in Africa. A life goal that I´m determined to achieve, but my schedule always stood in the middle. I hope that in the near future I will make it real.*

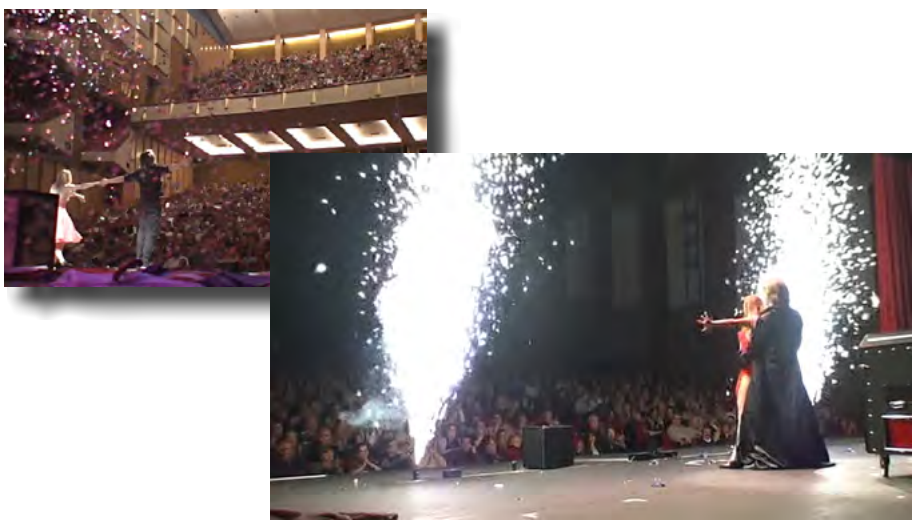


Photo: Felix live on stage in Spain. His high energy performances have taken him around the world and is now lecturing with his "Magnets in Stage magic and Close-up Lecture."

I will keep on going perfecting my magnets conference, in order to bring new and useful ideas to the magicians around the world.

The main goal of this conference is to open doors towards new concepts, and giving freedom to the attending magicians to develop them by themselves. Not only to teach effects, but teasing the creativity.

But, my main objective and real project is…. to be HAPPY."





FINDING YOUR FITNESS SECRET

LEIF DAVID

Working out and eating healthy is important.

You're probably wondering why I'm talking about working out in a magic article in the first place. How is fitness related to magic? It becomes crystal clear when you realize that the single most important aspect of your performance is your body. Audiences enjoy watching sexy assistants on stage, but you should also look as good as possible too. Working out and eating right will keep you in peak performance shape. That means you'll be presenting the best possible version of YOU for your audiences.

Working out never really seemed important to me. It wasn't until I made the distinction that my success in magic was also related to my health and fitness level. I didn't want to end being one of those old magicians with the big belly that you see sitting in the back row at a magic lecture.

I believe that if you have to use your will-power to force yourself to workout its never going to become a lasting part of your life. Just listing the facts about how being more active will improve your life isn't going to change your behavior. Instead you need to find a workout routine that you enjoy enough to turn into a habit. That could mean joining a soccer team, finding a gym buddy, or perhaps marathon running like my friend (and fellow magician) Scott Burton.

Click the link to watch a video -
http://youtu.be/-MHGR4RwoN0

I tried running but I found it boring. I hated using equipment because I didn't know what I was doing. I was intimated with classes. And I hated going to the gym because I didn't like wasting all that time driving to and from the gym. For me the secret was working out at home to the Beachbody Insanity program.

Watch another video - http://youtu.be/ZLK28BHJDd8

Scott and I have talked about this and he thinks I'm nuts! Working out at home in front of a TV set?! But I think he's nuts too, running in an ultra marathon in the WINTER?! You've got to be kidding me… The important part is that you find something that you enjoy enough that when you eventually slip up and stop you'll have enough motivation start up again. Life gets busy and you'll stumble with anything that takes so much time out of a day but if you enjoy the process as much as the results you're more likely to continue.

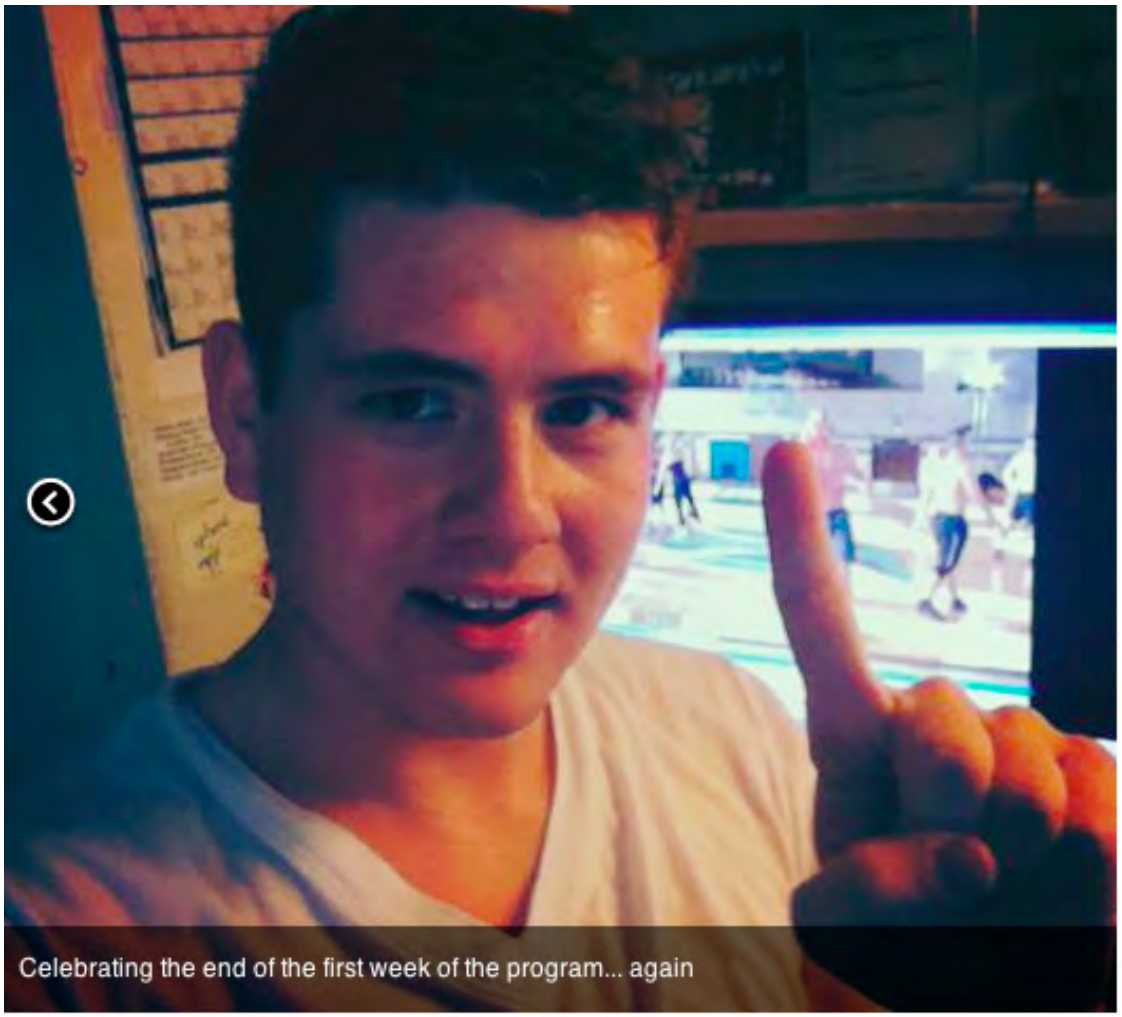
I'll be honest, I feel like a hypocrite writing this because I'm not the most dedicated workout junkie. I've quit the Insanity program many, many times over the past 3 years that I've been doing it. I've even tried other at home DVD programs like Insanity Asylum Volume 1, Asylum Volume 2, and even P90X, but I keep coming back to the Insanity Program.

Right now I'm attempting to complete the entire 9 week Insanity program all the way through again without missing a day. Wish me luck!

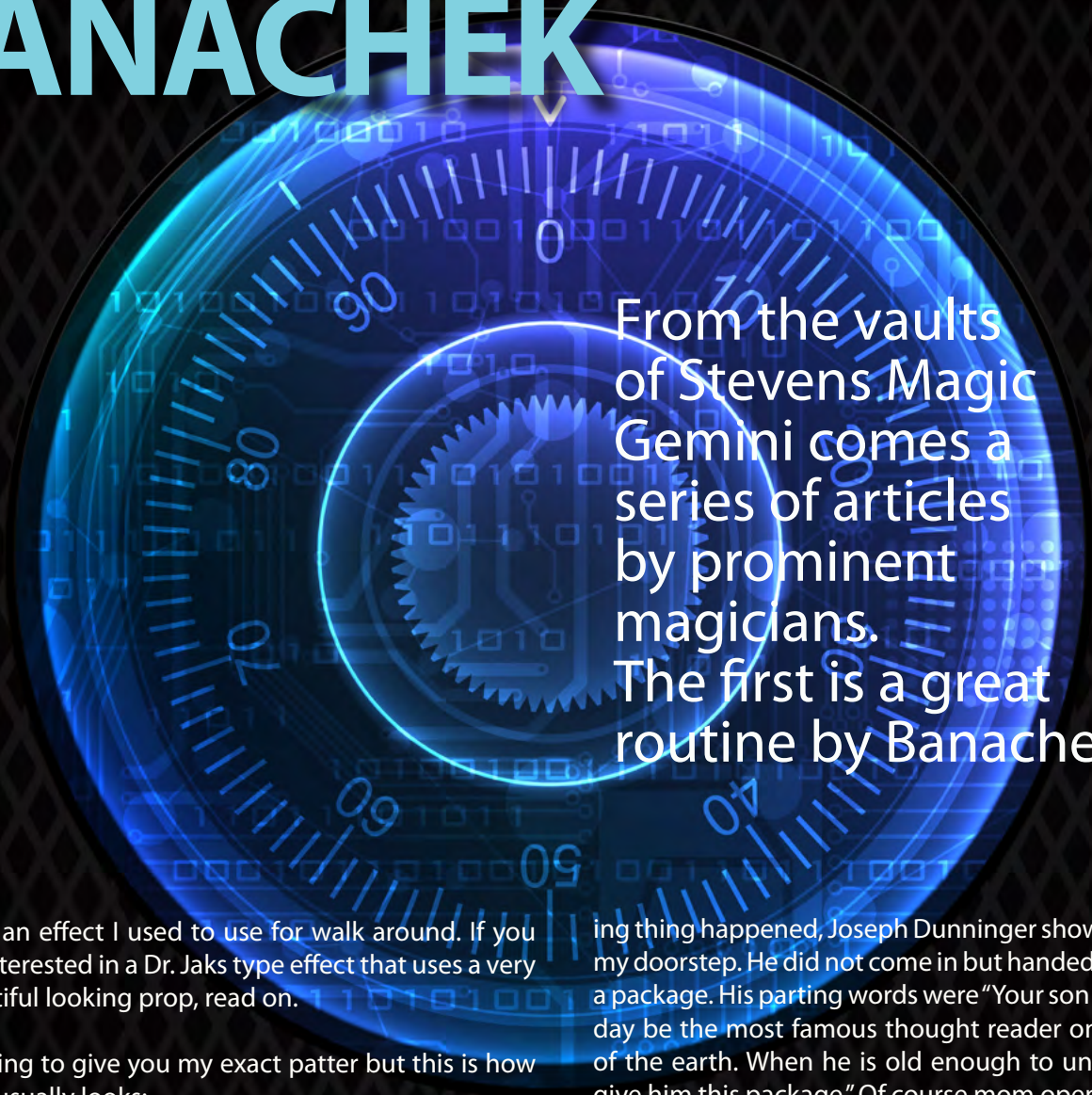
How I finally started drinking enough water:

Drinking a lot of water is an important part of any workout routine as well. I really struggled to drink as much water as I'm supposed to until I discovered how to trick myself. If I have a bottle of water within arms reach of me I'll drink it without even consciously thinking about it. Once I discovered this it was simple mater of making sure I have a bottle of water in my magic show case, bottles of water in my car, and a big glass of water next to me while I work on the computer. Now I drink tons of water without any conscious effort at all.

I hope this post inspires you to make some healthier choices. Your success in life depends on it.


Celebrating the end of the first week of the program... again

A TRIBUTE TO JAKS BANACHEK



From the vaults of Stevens Magic Gemini comes a series of articles by prominent magicians. The first is a great routine by Banachek.

This is an effect I used to use for walk around. If you are interested in a Dr. Jaks type effect that uses a very beautiful looking prop, read on.

I'm not going to give you my exact patter but this is how the effect usually looks:

Performer starts out. "I have been reading thoughts since the age of 16. I never knew why I started using my abilities to entertain, but recently my mother told me something interesting. She asked me if I knew who Joseph Dunninger was. Of course I did, you see, Joseph Dunninger was and is my idol.

He was the first psychic entertainer to take the stage alone. In his time he was the second best known voice on radio, the other was Theodore Roosevelt. Well my mom told me that when I was very young, about two years old, she and I met Joseph Dunninger at one of his live tapings. My mom said, that a few weeks later, on my birthday, the most amazing thing happened, Joseph Dunninger showed up on my doorstep. He did not come in but handed my mom a package. His parting words were "Your son will some day be the most famous thought reader on the face of the earth. When he is old enough to understand, give him this package." Of course mom opened it and found this brass card case inside with these three symbol cards. Now I don't know if it was because my subconscious remembered meeting Dunninger or if it is just coincidence but I do know that these cards have a strange effect upon me. Let me show you.

With that, the mentalist shows the five ESP cards or symbol cards or Tarot cards or playing cards or He tells the spectator that he is to mix them face down, then place one inside the brass case without looking at it or the other cards. The other cards are to be placed in a pile on the table. The case is then to be held by the spectator by a gold chain and swung back and forth. The mentalist turns around, slips the other cards inside



a leather case and stares at the swinging case. He then secretly draws a symbol on a pad. Turns to another spectator and asks "name a symbol out of * * * * * . (naming the five symbols). DO you know why you said that? I will tell you why! You chose that symbol because that is exactly what I drew. Even more amazing, I am sure that is the symbol in the case.

The case is opened and sure enough inside is the drawn symbol.

Method:
Before I tell you the method I must describe the working on the case. It is a brass business card case. Have your initials engraved since Dunninger was a mind reader and it was a gift to you or you could have his initials, J.D. These cases are available at any engravers shop for around $15 or you can find them at the dollar store for a buck. Now you will need a gold chain with a large ring (not huge, just large enough to stop it going through the hole you are going to drill in one of the ends of the case.) Now drill a hole in the end of the case just large enough for the chain to go through. When you start the effect the chain should be inside the case, you pull on the small wire ring or bead on the outside to pull the chain into swinging position.

These brass business card cases always come with a small slipcover. You will use this slipcover for the case and the symbol cards. These cards are edge marked. They should be edge marked on both long edges. This means to take a pen and put a mark on the edge. It will not be seen unless you know what to look for. If you do not know how to edge mark a card, email me! You will only have to edge mark four cards.

Now if you follow the routine you will find it easy to know which card has been removed, all you have to do is pick up the pile and look at the edge as you place them 'fairly' into the slipcover. Nothing could be simpler.

What about the other spectator getting the symbol you ask? Two things from my 'Psychological Subtleties' posting come into play here. One a voice force and two the fact that if you make it obvious the spectator will pencil read what you write, usually without realizing it. If he does not, all you have to do is show your symbol as you say, "You said ** I say it is a ** Let's see" then when the symbol is shown you end with "that is why I am the performer" or some such.

Banachek
http://www.banachek.com/



Tony Chris Child's Play



performing for kids with special needs

There's a word burning through parenting circles these days, and it is gaining momentum. It is discussed at schools, daycares, swimming pools and backyard barbeques. If you entertain children, the word should mean something to you. It is Autism. You've seen or heard about "that" kid. She pokes her neighbor randomly, or silently wanders into your case while you are setting up. He rocks instead of sitting still, and the other kids leave him alone. He may look unexcited about your performance, though you have his rapt attention. Other kids push at her, and she is either oblivious or screams until a parent intervenes. He sits quietly in a corner during your show, stacking blocks or spinning the wheels on toy cars. You may ignore them because they seem more comfortable out of the spotlight. These are the kids that you know instinctively are not neuro-typical.

Then there's the kid you may dread. She jumps up while the other kids stay seated. He cries because he wasn't picked. She interrupts constantly. He points to the trick in your hand and say, "I can see your thumb!" You may not be hiding your thumb, but he lets you



know he sees it.
All these kids may have autism.

April is World Autism Awareness month, or as we like to call it at our house, everyday. We have a teenage daughter and a pre-adolescent son, both on the autism spectrum. Yet even sharing a diagnosis, they are completely different. In 2002, our daughter was diagnosed as being the one in 500 kids with autism. When our son was diagnosed in 2007, he was one in every 150. Last year it was one in 88. Today, it is one in every 50. You can bet that somewhere, somehow, you will perform for a child with autism.

Our daughter was the quiet type, the first sort of child I described. She loved my show, but might suddenly "tune out", or laugh at an odd time. On a day-to-day basis she had to be watched constantly, because like many children with autism, she would quietly wander off, straight into traffic given half a chance (she never got that chance, but the constant monitoring was exhausting). She falls between mild and moderate autism.

Our son is that second type I described. He's a hyper boy. We prep him that other kids will be picked to volunteer. He laughs loud and often, and is distracted by everything. He'll get in his neighbor's face if he wants to play. He and others like him appear to be a "bad" kid – spoiled, bossy, an attention hog, and maybe even a bit of a bully thrown in. The reality is, he's just really happy and excited, and is trying to pull everyone into this mood because he can't contain it. I'm pretty knowledgeable about autism. I'm not an expert because I don't think anyone can be an expert in autism. I've met plenty of professionals over the last 10 years who specialize in autism, who "get" these kids, guiding them to be the best they can be. We share knowledge, trials, and discoveries.

My experience with special needs goes beyond my family. I've done many shows for support groups and organizations for autism and Down's syndrome. If you perform magic for children, you will definitely be performing at some point for children with autism or other special needs. What I have here is a list of tips and tricks to help you interact with a child these kids, keep him engaged and behaved. Happily enough, many of these tips will apply to children with a different diagnosis or even too much caffeinated soda before showtime.

- As policy, have another adult in the room or stationed close enough to know if the kids are behaving. This is always a good idea, in case you need reinforcements. Remember, you are an entertainer, not a babysitter. Tip: invite parents to watch how their kids enjoy the show.
- Lose the loud noises. If you use loud sound effects, music, or use a loud voice in your performance, turn down the volume. That may seem strange coming from me, because if you've seen my kids' show DVD's you know I love to get the kids playing loud. Believe it or not, screaming on cue burns up their excited energy and keeps everyone seated, plus it's a group activity. But if one kid is covering their ears and trying to crawl into themselves, pull back. Autism comes with sensory processing challenges. Sounds

like sirens and screaming will register louder to their brains than yours. Tip: you can ask them if it is too loud. You will make them feel better by recognizing their challenges.

- One trick at a time. The only prop you should have visible is the one(s) you are using, to avoid distractions in my opinion. I know that some performers like to display all their props or some of them on a table during the show but I only like to have one at a time in my hands and in their view. (I keep a rubber chicken out for a bit longer as a running gag, but it's supposed to be a little distracting.)
- Watch your angles even more! Contrary to popular belief, people with autism see minute details. They just see the details you and the other children miss (and miss the details you see). And they might blurt it out. Autism brings challenges to self-regulation, that piece of you that edits what you say and do. It'll just pop out because that is what is in his head at that moment. Or, she'll think she's being helpful or smart, two traits they may feel they lack. Tip: face them directly at key moments.
- Correct their behavior with simple words and gestures. Remind them to sit like their friends, hands to themselves. Autism has marked social challenges, and protocol is less automatic and easily forgotten. Tip: they are accustomed to being gently corrected. If they do it again, say it again.
- If they leave, shrug and move on. The show might be too much for their minds, and they need a calming break. Tip: they may return. Welcome them with a "hello again" and carry on with your show.
- Let them "stim" as if you see it every day. "Stims" are repetitive behaviors, like hand flapping, which has a calming effect. Tip: people stim all the time. Pacing, nail biting, pen chewing, leg bouncing – these are all stims we accept as normal. So you actually do see it every day.
- If you correct their behavior, stay in character. Are they chattering with or distracting the kid beside them? Tell them to keep watching you or they will miss something amazing. Tip: the kids think you are your character all day, every day. They will all get confused of you switch it off.
- If they are squirmy, move them to the edge. They need extra room because autism causes confusion with body awareness. They literally don't know exactly where they are in space. The squirming is their brain demanding spatial input. Tip: to be subtle about moving a squirmer, make a game of shuffling several kids around, sorting by shirt color, or something only you can see ("okay, that's better, now the magic is balanced"). This can also break up problem pairs, kids who encourage each other into poor behavior.

This month, instead of offering up a trick, I will be sharing a different kind of magic. It is a wonderful story that happened to me last summer at a child's 8th birthday party in West Vancouver. I know that all children's entertainers have stories that mean the world to them. This is one of mine. I am truly grateful to be a children's performer because sometimes, the magical moments are given to me by the kids. This is one of those stories.

As I mentioned, I was performing a midsummer's evening birthday party. It was a great show, great kids, and the wonderful parents even gave me a huge tip.

There was a particular little girl there who acted a little different. No kids hung around her, and to my eyes she seemed so alone as the other kids played. When it was her turn for a balloon animal after my magic show, she wouldn't voice out which animal she wanted. She looked lost and so very far away. Finally, she softly whispered for a teddy bear balloon animal.

I smiled at her because I already recognized she had autism. As a father of two young kids with autism myself, there was no doubt in my mind. She reminded me so much of my daughter. A little boy nearby quickly informed me that she had autism and didn't talk much. I nodded and thanked him for letting me know.

I felt so sad for her. I have lived this scenario so many times with my own autistic kids and have done many shows for kids with autism, but for some reason this particular little girl really pulled on my heart strings. My eyes welled up as I handed her the teddy bear balloon and it was hard to hold back the river of tears. For the first time, I glimpsed what it was really like for my daughter who had been through this at every birthday party she was invited to until Grade 3. She is in Grade 9 now and not a single birthday invitation has been given to her since she was nine years old. But she doesn't seem to mind. It is I and my wife who shed tears over this fact.

As I handed the little girl her teddy bear balloon, she smiled, looked into my eyes – a major accomplishment for autistic people – and said, "Thank you for making me happy." It is a moment I will always cherish. I have performed around 4000 children's shows in 20 years but this one will never be forgotten. I always considered it to be my job to give the children an everlasting, childhood magical memory, but on that day I was the one that was touched by a beautiful and real kind of magic.

I came home and gave my kids a big hug and just held on a bit longer than usual. What a lovely midsummer's evening that had been. Sometimes the most amazing things in life come when you least expect them and for that I, too, am happy.

This is just the tip of the autism spectrum. There are books and websites galore for more in depth information. Search Facebook for "autism" and you will be amazed at the number of parents posting about the trials and tribulations of their kids. Like all parents, we love it when people take

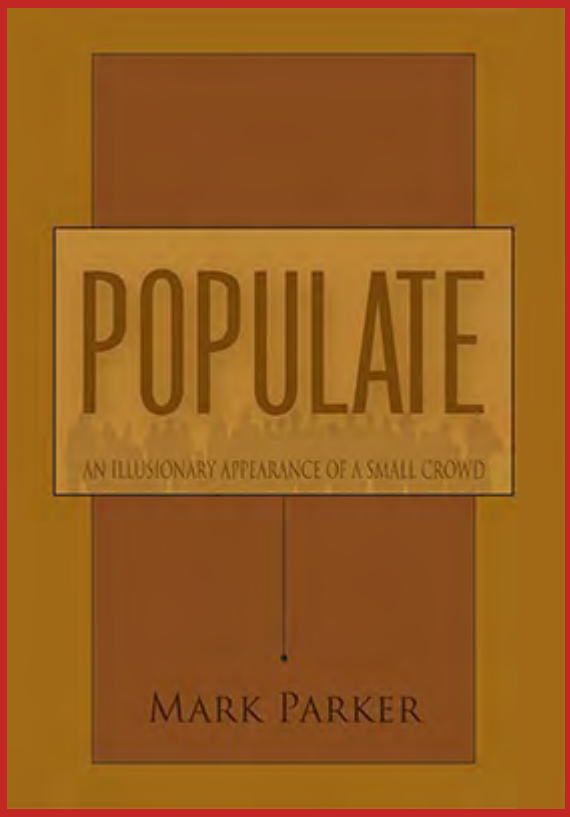
an interest in what makes our kids special. Ask any of us. You'll hear, "Oh, you're a children's entertainer asking about autism? Well, sit down while we talk your ear off."
Well, I'll happily answer questions. Talking your ear off is more my wife's department.

I suppose every children's entertainer has their own reason why they focus on doing magic, music, or whatever their talent is, for kids. For me, it was because I have always loved the innocence of youth. To this day, I can close my eyes and wander off to the days where I was a six year old growing up in a small Alberta, prairie town with my brothers and best friends. We would have to rely on our imaginations for entertainment. No Wii systems, Xbox or handheld electronic games to spend three hours a day on. No cable TV (only 2 channels on the tube back then) and not a whole lot of extracurricular activities after school. We didn't even have organized sports in our small town.

We had to entertain each other. We rode our bikes out to a field, frog pond, or the woods. We built tree forts and defended them like they were castles. We played hide and seek, kick the bucket, and hours of "tag, you're it". We flew kites. Even rainy days had us outside. We built little boats out of twigs and raced them down sidewalk gutters turned into mini rivers that gurgled towards the drainage gates. We would catch tadpoles and chase field mice (note we didn't catch field mice, but we tried). Childhood was and is a magical time for me.

A real treat was the traveling carnival. Out of all the acts my favorite was the magician. Most kids I knew felt that way. I think this is why I became one when I "grew up". Those magical days were some of the best of my life.

Remember, that most kids with special needs love to watch magic. They just do it in their own way. Sometimes you just have to readjust your show a little for them but it is so totally worth it. Especially when they tell you straight from the heart, they liked you!



Populate - An illusionary appearance of a small crowd.
Introduction by Eric Olsen of EDF Magic

This is the first in a series of single illusion publications by renowned Illusion designer Mark Parker, author of illusion books 'Vivify' & 4E Illusion Design.
Populate is Parkers take on the Guy Jarrett 21 person cabinet.

In this version an elevated framework structure, screened with fabric is shown completely empty & revolved 360 degrees. In an instant the fabric is stripped away revealing the surprise appearance of 26 people.
The illusion is self contained, performed away from any backdrops and requires no black art.
A stunning and surprising appearance of a small crowd of people.

The illusion is described in detail complete with dimensions and construction notes. The apparatus required is designed to break down into individual sections for easy transport
Printed in glorious full color throughout, complete with detailed 3 dimensional illustrations.

"*Mark has a devilishly creative mind that scares me*!"
-Lu Chen

"*Populate is a wonderful & surprising illusion. Mark's elegant design solution to this plot is a must read*."
- Charles Bach - Las Vegas

"*Mark Parker is an explosive creative genius of illusion design! Fascinating excellence*!"
- Brett Daniels - USA

Available from all major magic dealers.

Paid Advertisement

OMGNAACAAN

(Oh My God, not another Any Card at Any Number)

Since everyone is different I will just explain that for me, I discuss the "spiderweb theory" of the universe that if you give a twang to a single thread that it eventually resonates throughout the entire web. Even now as we search for the Higgs Bosson particle to show how every atom in the entire universe are in constant contact instantly no matter how far apart they are and as such we are going to try to do something similar today.

I place two decks of cards on the table and ask someone to push a deck forward so that I have one to use and one to stay in full view at all times. I ask another person to cut a small portion of cards from the top of that deck and to turn them face up and replace them on the deck followed by asking a second person to cut deeper than the first cut was and to also turn it over before they replace it on top of the deck. (This is the Cut Deeper Force).

I remove the other deck from the case and ask another person to give me any number between 1 and 52 BUT I do ask that they try to keep from calling out 2 or 48, something that is in between to at least give a small challenge to what is about to occur. Now as an example suppose this person called out 22. I then deal cards from the face down deck, counting as I do until I get to 21. I place the deck to the side for a moment and spread the first deck along the table and ask someone if they can estimate how many cards are face up on the deck.

I pick up the tabled deck and deal the next card (22nd card) face down and in front of the first deck, then replace the deck to the table. I remove all the cards face up from the first deck and move them to the side. The card that was cut to in the first deck is then flipped face up followed by the 22nd card you dealt and the two cards match. There are NO sleights and everything is done at the finger tips so there are clearly no secret moves done. All you require is a double backed card that matches the second deck you are going to use. Place that double backer card on the bottom of that deck..Decide on what card you want to force and place it face up on the bottom of the deck and place in the card box. On the other deck, place the force card on top of that deck and replace in the card box. So you have a regular deck with the force card as the top card of it's deck AND a second deck which has from



the bottom up – the force card and under that (51st from the top) the double backer. You are now set to perform. Ask someone to choose a deck (forcing the 1st deck) and you perform the Cut Deeper Force.

Ask someone to cut a small portion from the deck and to turn them face up and replace them. Then a second person is asked to cut deeper and to turn that entire packet over and replace on top of the deck. (When that deck is spread, you will have face up cards on the top and the first face down card will be your force card. Remove the other deck and hold in your hand to begin dealing cards. The two bottom cards remain hidden on the bottom of the deck. You deal cards from the deck until you get to the card before the number called for and very casually your hand turns palm down as you table the deck so that the card showing on the top of that deck is the force card. So when you go back to take the deck to deal that next card, you can even do so at the finger tips so that it is very clearly the next card being taken with no funny business. Now when you place the deck back to the table your palm revolves once more when replacing the deck to the table. The double backed card that is on the bottom of the deck allows you to spread the cards face down and it is invisible as it too appears face down. Reveal the two matching cards.



LEE ALEX
presents

THE ULTIMATE QUICK CHANGE DVD

TIME FOR A CHANGE

REFRESHING
QUICK CHANGE
TECHNIQUES FOR
THE WORKING MAGICIAN

www.magic2wear.com
info@magic2wear.com

FROM THE CREATOR OF THE BEST-SELLING COLOR CHANGE VEST



Paid Advertisement



ROUTINING YOUR ILLUSIONS: EMOTIONS

Part three continues with the series on routining your illusions. In this issue, I'm going to add a chapter to the Routining Illusions series by talking about EMOTION

What do you feel when you perform an illusion? Empowered?, Romantic?, Nostalgic?, Sentimental?, Amazed?

Does that feeling change with the mood of the illusion, the music, or the theme of the routine? Does that feeling change over the course of your show? Do you, as the magician, go through an emotional arc that changes over the course of your time on stage? Now, how do you want the audience to feel when watching your magic? Think about this for a moment. Try hard to give an answer other than the now unfortunately cliché, "I want them to experience that child-like sense of wonder."

Don't get me wrong, I am a big fan of the experience of wonder (I named my show after it). I love how it inspires the young minds of future magicians and brings joy to all members of our audience. I do, however, believe that we need to add more feeling to our routines if we want to touch the audience in a more personal way. For magic to be considered and appreciated as a true art form, it must move the viewer to feel something inside.

Has a book, a play, a movie, an opera, a ballet, a painting, ever moved you emotionally? Has a magic show?

It may be a pretty big project to really create an emotionally moving magic show, but there are plenty of uses for emotion in our own shows. Uses that will not only enhance the routine, but make the overall illusion stronger.

HOW AUDIENCES EXPERIENCE ART

There are 3 ways to experience art of any kind. Instinctually, Emotionally, or Intellectually. Each one of these is a way to reach our audiences. A concept brought to us a while back by the clever mentalist, Sigmund Freud.

Take a look at the Zig-Zag with a heart on the chest. The bodies lower region is the pleasure center, the instinctual area that looks for gratification (Freud called it the Pleasure Principle). A magic illusion presented with pulsing music, colorful boxes, bright lights, flashes of fire, and beautiful assistants satisfies this desire. A feast for the senses.

By the nature of a puzzle to figure out, all magic and illusion could be considered intellectual. This mind area is the dreams, fantasies, and ideas center. It is also is the morality area where the audience thinks about the right or wrong of cutting a girl into pieces.

Finally, the audience has an emotional area. This is where feelings reside. How we ourselves feel, how we feel about others, and how we feel about how they feel about us. Creating magic that plays these harp strings can really be powerful.

Tap into all 3 and you have really got something, Mister Magic.

EMOTIONAL MIRRORING

What you feel, we feel.

You are the lead character in this magical play and we are looking to you for guidance on how we should respond to your show. By using your own emotional reaction to situations, the audience responds by experiencing whatever feeling they see the magician having. If you seem uncomfortable that there is a sword stuck in the neck of your assistant or happy to see the spikes missed impaling you…we feel it too.

If Robert Houdin taught you anything, it's to be a believable actor. If you believe it's real, they will believe it's real.

Cirque du Soleil uses Emotional Mirroring to enhance the interest and audience response in many of their shows. Extra characters are added to a scene as if watching from the outside. These characters react to everything happening on-stage and "guide" the response of the audience. This is a very useful tool that enhances the scene and let's the people know how and when to respond.

The additional performer/audience member becomes a subtle and effective "APPLAUSE" sign for the crowd. To put it simply, "Monkey see, monkey do." Which is a bit ironic since Cirque doesn't use animals in its shows.

I use this principle when training the assistants for my show. They are taught to react to the magic as if

"How about approaching the creation of a routine with the "emotion of the audience" as the end goal?"



'Zig Zag' picture from MagicTrickCollection.com

they are seeing it for the first time. Even for a quick cut & restored bit in a routine, as part of the choreography, they are told when to act excited, happy, confused, surprised, and satisfied.

EMOTIONAL HOOKS

When putting together your show, you choose a variety of effects from appearances, to vanishes, to transpositions, etc. When creating individual routines, you choose a variety of musical styles, themes, and storylines. How about approaching the creation of a routine with the "emotion of the audience" as the end goal?

An audience can experience many different emotions: Joy, Amazement, Suspense, Fear, Nostalgia, Love, Loss, Pride, Hope, Sentimentality, Arousal, Sadness, Anger, Humor (expressed as laughter), Belonging, and more. They can also experience one emotion that we should try to avoid… Boredom.

Copperfield, more than any other illusionist in history has made creating memorable illusions into a lifetime career. The magic, methods, staging, story and emotion are equally strong. He and a brilliant team focus on all these elements to build each routine. For example, some routines that show the emotional hooks in Copperfield's story-telling that I know you'll probably recognize: Grandfather's Aces… Nostalgia, Love, Sentimentality, Honor. Straightjacket Escape…Suspense, Fear, Hope. And, an older one: The Dancing Handkerchief…Love, Loss, Loneliness, Sadness, Joy, Romance.

Another example of strong emotional effect is Penn & Teller who use the American Flag (a flag is a powerful emotional symbol) in a beautiful routine that always brings a very personal response from the audience. Feelings of Nostalgia, Pride, and a range of emotions are brought out based on the viewer's own experiences.

And best of all, the magic is the vehicle that gets us there.

Take a look at your own illusions and what emotional hooks can be added to "involve" the audience more.

MIXED EMOTIONS

You and the other performers on-stage with you can use your own emotional responses to create tension and interest in your illusions. Maybe your audience likes you, but dislikes your assistant who constantly tries to upstage you, screw with your props, etc. Or maybe you are the evil one and the assistant is overly sweet and innocent. Through the course of the routine, you bring her to the dark side or she turns your evilness into goodness.

The audience will build an emotional attachment to either character and will respond with enthusiasm to the exciting struggle between the two. If you remember my previous articles on routining with character and story, you will understand how effective conflict and resolution can be in making a stimulating performance.

EMOTIONAL MISDIRECTION

Since we are the storyteller and the audience has trusted us with their emotional journey, we magicians have a responsibility to use it against them to create ever better effects. We are in fact deceivers, are we not? So let's take them on an emotional roller coaster, using what I call "Emotional Misdirection".

Humor is one of the best ways to "get the dirty-work done" in a routine. When the audience is laughing, they are letting their eagle-eyed guard down for a moment and we have time to do that top-change or load the elephant. Taking advantage of these moments and looking for opportunities to create them in a routine will give you the cleanest way to make a steal, load the box, or whatever you happen to need done without detection.

Here's a very simple example with the classic thin model sawing. Girl gets in and the prop is spun so the feet are downstage. When you put the stocks on the feet, you tickle them with a feather. Then, spin the prop so the feet are upstage and the head is downstage ready for the stocks. Now, you tickle her nose with the feather and give a wink to the audience. They laugh and whatever heat there was on the feet is gone for long enough to get the job done.

Planned accidents can be the perfect misdirection to get something done and can play the audience emotion like a fiddle to create an even bigger reaction. Greg Frewin's bird act includes a dove production followed by him laying an egg (the bird, not Greg). The audience laughs. The egg falls to the floor and Greg looks around as if something has gone wrong. This is the perfect time for doing what is needed as the eyes fall to the egg and the audience reacts with uncertainty and even some suspense wondering how our magician will get out of this predicament. Greg uses his foot to crack the egg and out flies a dove. The audience responds with joy and amazement. He's taken them through a multitude of emotions in a very short time and they love it.

A good story or romantic scene that unfolds continually can draw the audience into the relationship of the performers.

The audience will empathetically experience their feelings. For example, if an Asrah Levitation or Artist's Dream illusion had a great story about two lovers that hooked the viewers, the effect of the levitation, vanish, or appearance is strengthened by the emotional investment of the spectators. Much more than just a presentational version of these illusions could achieve.

Using emotion can be a powerful way to lead the audience in one direction and then use that control to surprise them at the end. We give them an unexpected twist that gives them a jolt and creates a bigger reaction. Surprises keep interest and heighten the energy. Kalin & Jinger had a Stripper Illusion where Jinger, teasing Kalin, climbs a set of stairs to a platform with four poles at the corners. Curtains are lowered creating a mini changing room and we see the shadow of her taking off her clothes. Pieces from her costume fly over the top of the cubicle. The audience and Kalin aroused by this erotic display and since they saw no clothes hanging in the cabinet, they expect that the next time she is seen, she will be in her birthday suit. Kalin can contain the excitement no longer and rushes to pull away the curtain. Standing there in her place is Jeff Hobson. The surprise twist instantly changes the emotional response to laughter, surprise and amazement. The characters, story and emotion combine to create the best magic possible.

EMOTIONAL BAGGAGE

By tapping into the emotions of the audience, we touch them in a personal way that sticks. It's like mind-glue that keeps the experience of the magic locked in memory. Think about your favorite routines or any artistic experiences. They probably touched you impulsively, meaningfully, and mentally in some way.

Take advantage of the opportunity to use your own emotional responses and those of all the performers in your show to influence the audience. The one thing we never want in our routines is boredom. Adding other layers of interest through conflict and tension will draw the audience into the moment and keep their attention. When the audience can correctly predict what is going to happen once the prop gets wheeled out, we have a problem. We need to do something they don't expect or even do exactly what they expect, but finish with a surprise twist.

Thanks for reading. It's been emotional.

Charles Bach

charlesbach@gmail.com



Ahmed Hassan


MUGGED
BY RICH MAROTTA
IS FINALLY BACK!
EXTRA! EXTRA!
Straight out of Rich Marotta's comedy act comes the story of a mugger's failed attempt to rob a magician.
IT'S BACK
RICH MAROTTA'S
MUGGED
SEE THE VIDEO DEMO AT HOCUS-POCUS.COM
$89.95
+ shipping
THE SURPRISE FINISH NEVER FAILS TO GET A ROUND OF APPLAUSE!
MUGGED IS NEWLY UPDATED AND INCLUDES DETAILED DVD INSTRUCTIONS AND UPDATED PROPS & ACCESSORIES.
HocusPocus
www.hocus-pocus.com
ORDER NOW 559-266-5150
TOLL FREE: 1-800-407-4040
EMAIL: SALES@HOCUS-POCUS.COM
WWW.HOCUS-POCUS.COM
1492 N. CLARK, SUITE 104, FRESNO, CA 93703
MasterCard
VISA
AMERICAN EXPRESS

Jeff McBride's Magic & Mystery School

20 Years At The Forefront Of Magic Education

Jeff McBride's Magic & Mystery School is the ultimate resource for learning the technique, philosophy and business of magic! Helping magicians grow and succeed is at the very core of our educational philosophy and it's what we do year after year, class after class.

Thousands of magicians have attended our classes, workshops and events, and our students have won competitions at nearly every major magic event. Join us soon for a unique education experience in the art of magic - in person or online!

> *"The world's most prestigious school of magic."*
>
> – BBC-TV

Free!

McBride Magic Monday

Broadcasting live from Las Vegas every Monday at 7pm PST, our interactive webcast features segments created by our faculty, staff and celebrity guests. Over 100 archived episodes explore a variety of issues important to professional and amateur magicians alike.

McbrideMagic.tv

Online Education

Featuring only the highest quality streaming video lessons, our Virtual Magic School is the perfect platform to learn on your time and at your speed. Join the *Locked Room* classes for real-time lectures and workshops with our team of master magic educators.

virtual.MagicalWisdom.com

Scholarship Program

We believe everyone should have the opportunity to follow their dreams and our scholarship program provides need-based financial aid to qualified students. Find out if you qualify or make a contribution to help other students enjoy our unique program.

MagicalWisdom.com/scholarships

Upcoming Classes In 2013

July 7th - 13th	7-Day Master Class *in Las Vegas*
August 16th - 22nd	7-Day Master Class *(after MAGIC Live!)*
October 16th - 19th	The Magic & Meaning Conference *keynote presenters Max Maven and Max Howard*
November 13th - 15th	Master Class for Mentalism *(after MINDvention)*

*Sign up today at **MagicalWisdom.com**!*

Booking Jeff McBride

Tobias Beckwith
tobias@yourmagic.com
(702) 697-7002

Classes & Skype Sessions

Abbi McBride
spinner@mcbridemagic.com
(702) 450-0021

Ahmed Hassan

in YOUR hands

George Parker

This is the second essay in a series by the faculty of Jeff McBride's Magic & Mystery School in Las Vegas. Last issue, Eugene Burger discussed how our work in magic gets sidetracked by seemingly important, but ultimately irrelevant things. This month I will talk to you about creating a masterpiece.

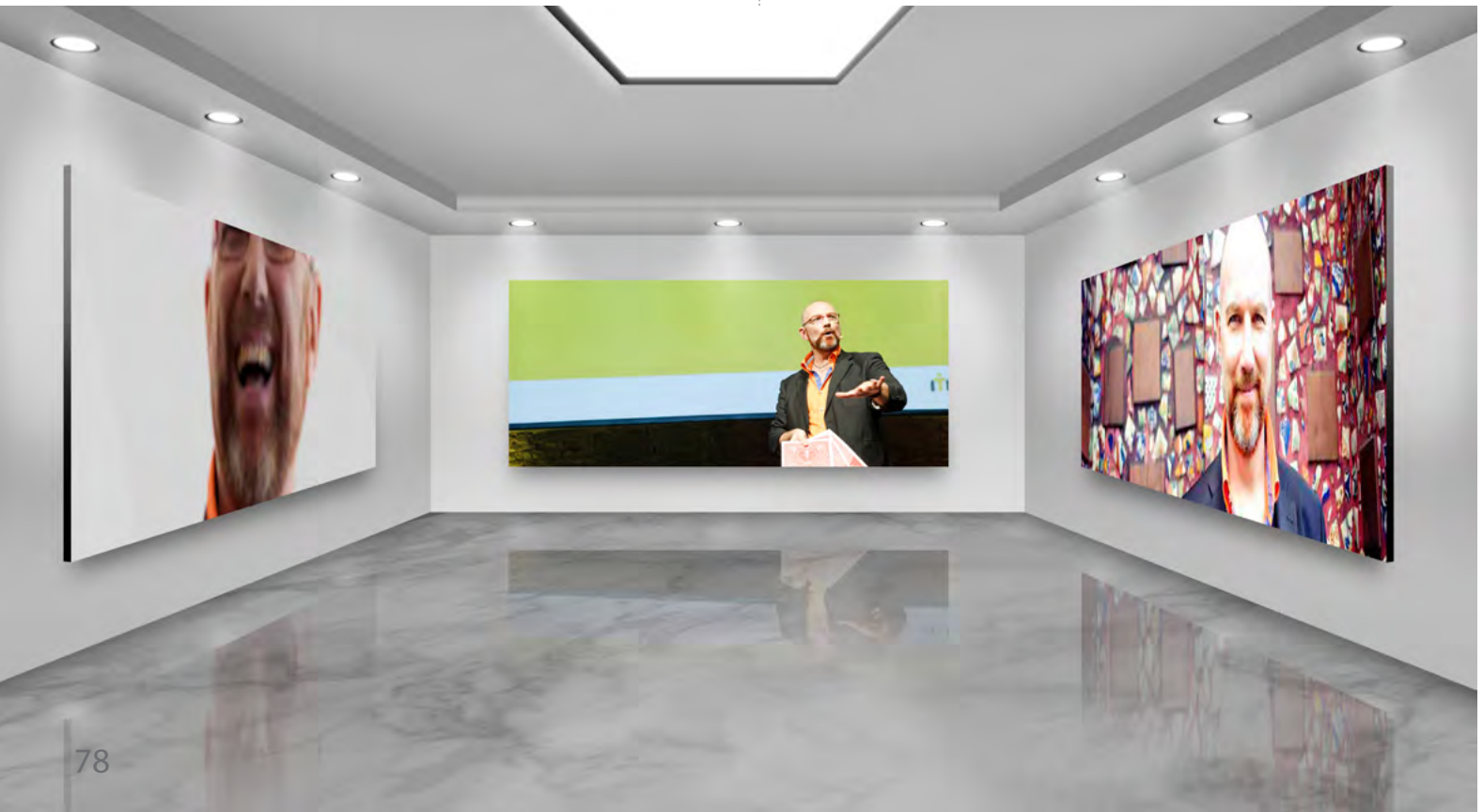
Kellar's Rope Trick

Back in the 1990s, when I performed a lot of restaurant magic, I always included a wonderful close-up Cut and Restored Cord routine by Harry Kellar (The Tarbell Course in Magic, volume 1, page 145). I turned it into a two phase Cut and Restored Cord. In the second phase an audience member takes the cord and really cuts it in the middle. I take it back and I'm able to restore it, almost instantly. A normal cord is used and there are no switches. It is a very clean and very deceptive effect and I've had a lot of success with it.

Still, I would have loved to witness Kellar perform his effect. Why?

In His Hands...

This is what Tarbell wrote as an introduction to the trick: "Harry Kellar was a great magician. He ranked among the world's best. A masterpiece in his hands was a cut and restored cord trick that baffled even magicians."



To me, the key phrase is "in his hands." I'm pretty sure that Kellar's version differed from my version, and chances are that it looked better. Not only because he was the great Harry Kellar, but because he invented the piece. The effect, therefore, was an extension of who he was, and must have felt entirely organic to him. Consequentially, the method was hidden better and thus the magic was stronger.

Masterpiece

My point is that a masterpiece in one magician's hands can be an average effect in another one's hands. Try to learn ten minutes of Robin Williams's LIVE on Broadway performance (from 2002) and then deliver it. I'm sure you won't get the same laughs Mr. Williams got. It's a masterful show "in his hands," but the same golden material can turn into lead when I deliver it.

I'm not saying that you should always invent your own material to create a masterpiece. I'm saying that we should be very careful about falling in love with an effect simply because another magician has a lot of success with it. We should be very cautious about ads that claim something is "the ultimate floating card" or "the best coin trick ever invented." Whether some routine is "ultimate" or "the best ever" is all going to depend upon what happens "in your hands."

Chemistry

What must we do to create a masterpiece? For me, it is essential that there is a chemistry between me and the routine. Sometimes I love the prop. Sometimes I get excited by the rhythm of the piece. Sometimes I'm deeply impressed by the method. And sometimes I like the plot or the magic effect very much. Whatever it is, there needs to be something other than the hype or another performer's success for me to fall in love with an effect. I need to have a healthy, sustainable relationship with the routine itself if I am to have any hope of creating a masterpiece.

Five Star Effects

I have found two other things that are important for creating a masterpiece. Apart from the chemistry, I need to completely master the effect and it needs to get great audience reactions. I regularly look through my repertoire and rate the routines I have created on a one-to-five star scale. An effect gets five stars if:

- there's a lot of chemistry between me and the effect,
- I completely master it, and
- it gets great audience reactions.

Sadly, when I do this exercise I end up having few five star effects. However, having performed for so long, I know what I need to work on and that it often takes longer than I anticipated. Recently, when I was in Los Angles to perform at the Magic Castle, I spent time with a Hollywood character actor working on one of my effects. He helped me upgrade my delivery, because even after seven years of work, it still was a four and a half star act. He gave me several great tips and now I am sure I can get it to five stars.

After that, the challenge will be keeping it there!

George Parker, a Dutch performer in great demand, is on the faculty of Jeff McBride's Magic & Mystery School. For full details about the School's live learning and online classes please go to: www.magicalwisdom.com.




Melanie Giles



By Gwyn Auger

Melanie Giles is a striking beauty haling from the beautiful Island of Puerto Rico. The music, dance, and cultural arts of her enchanting country inspired Melanie from an early age. Her young life was filled with classes in modern dance, acting and ethnic dances.

In college, she majored in theatre, studying with the top names of the local industry. Her creative drive flourished and soon she discovered the interesting art of belly dancing. Melanie had found her niche and became lead dancer soloist and inevitably, the best in this competitive genre. Her career soared, placing her in the top ranking venues and events in the industry including appearances on television, casinos and major productions. Melanie Giles was also featured in major corporate events for such notables as Sir Richard Branson, founder and CEO of Virgin Records.

In 2007 she was featured in a mega production in San Juan. It was there that she met world class illusionist Michael Giles and for the first time, experienced the magic that changed the course of her life. Becoming a Magic Assistant has been the most exciting and challenging role in Melanie's career. By incorporating all of her artistic skills, Melanie generates new dimensions to the magic. Her acting experience excels during each character she portrays while her dance background



adds sensuality and grace to the fabulous act. Michael and Melanie's chemistry brings sparks and romance to the stage making them one of the most dynamic acts in the magic industry today. She was kind enough to take some time out of her busy schedule to chat with me and be interviewed for VANISH. I can only hope next time I am in Vegas we can meet face to face.

As always if you have any questions you'd like to ask me or you'd like me to ask the future assistants in these articles or if you have ideas of magic assistants I should be interviewing please e-mail me at magicgwyn@gmail.com or feel free to connect with me on Facebook or Twitter.

How did you get started in magic?

I married into it…..LOL. I grew up watching David Copperfield's TV specials but had never witnessed magic live until I started working in the show where I met Michael. The first time a saw him perform I was blown away.

At first Michael had no desire in us working together knowing the difficulties of a personal/business relationship. It wasn't until he decided to comeback on stage full force when he gave me a chance to be part of his journey. Since then, magic has taken over my life and I am loving every second of it.

Was it love at first sight when it came to Michael?

It was an experience. I remember when I first saw him backstage I thought he was handsome. Then I saw him perform and I was in awe. And later on when he found out I spoke English (laughs) we started talking and getting to know each other and I just felt a huge connection that I have never felt before. Early on I knew he was The One.

I have noticed a lot of magicians will try to propose in a magical way, or use a magic trick. Did Michael use magic to propose?

No magic on that one! Actually, we were house hunting and we found this beautiful home and as we are looking at it he goes: "I think we could get married in here". So I guess we could say that he didn't give me a ring when he proposed, instead he gave me a house. That closed the deal! LOL

Did you have magic at the wedding?

No, we did buy the house, and had a small intimate wedding with family and close friends. Something really cool, for those of you that remember Caesar's Magical Empire; Tony Arias, who played The Sultan, was our minister. So you bet there were funny moments during our ceremony.

How many magicians were in attendance?

Joaquin Ayala couldn't make it but his magical partner Tanya did. Roy Shank was there and we also invited Chipper Lowell and his wife Lisa, but they couldn't make it either.

If you and Michael have children, do you think they will be involved with magic as well?

It would be up to them. I wouldn't force it. Michael does have a son from his first marriage and he didn't get in to magic. He is an amazing musician/singer-songwriter.

What is your role on stage with Michael? Are you more of a partner or an assistant?

This is an interesting question….Am I a partner or am I a magician's assistant? I guess both. It really depends on who you ask and in what aspect. For



example, most of the time when I'm referred to as a partner is by people that are in the magic business/ community. And the other times, like when we are doing a meet and greet with a lay audience ,they see me as a magician's assistant.

I feel that I am a ''partner" in the sense that not only do I wear the flashy costumes and try to look pretty on stage but I also work hand in hand with Michael in all aspects regarding the act. For example, I am involved in all business decisions and we collaborate with new ideas. I also am part of developing the look, choreography, music, editing and marketing of our act.

When it comes to performing on stage, my role is to make Michael look good and help make the magic happen effortlessly. I bring a lot of personality and sure, the ''eye candy" factor. LOL. I don't have any dialogue in the act nor I perform a magic effect myself….so, does that make me a ''magician's assistant"????

WHATEVER, the title doesn't define me (laughs). What matters to me is that Michael makes me feel that my role is as important as his.

I understand you are starting to learn some magic tricks of your own? What' is it like transitioning or blurring the line between 'assistant" and "magician"?

Nerve wracking! (laughs). I've been bugging Michael into bringing back the dove act for a few years now, and he finally agreed. The act requires me to learn some dove manipulations, so I've been having lots of fun with that. Can't wait to perform it on stage! I feel like I'm not really blurring the line per se. What I do in the dove act looks like I'm doing the magic without "looking like I'm doing the magic". The moves that I do are subtle and magical, but the moving force of the magical moment is driven by Michael. So I feel that to the lay audience I would still come across as an assistant.

Do you think your background in dance and theatre has helped with being on stage as an assistant?

Absolutely! It just helps with the overall performance calibre. I'm a firm believer that anyone who is considering on going on stage should get some sort of training to do so. Or at least, read up on it. It's not just about the ''trick", its about how you present it and how you present yourself.

What is your favorite illusion to watch, and to perform?

This is a tough one! I would have to say that my favorite illusion to watch is David Copperfield's Water Levitation. Now, to perform….I can't pick one! I love all of our illusions. Each one has its own charm, energy and character. But I have to admit, I have a soft spot for the Subtrunk. Just because that was the first one I learned.

What is it like working with your husband? Have you ever had to go on stage angry?

Working with Michael is really great. Anyone that knows my husband will agree when I say that he is the nicest guy. We started working together two years into our relationship. To me, that was a big plus, because it allowed us to build a great foundation in our relationship by the time we decided to add the business aspect to it.

For us is really important that whatever happens at home, it stays at home. We keep it professional not only on stage but off stage as well. After we are done performing, we go over the show, we give each other notes and that's it. It ends there! If we



had a mishap on a performance, we leave it in the theatre and it doesn't come home with us.

I've never performed angry. And I have to say, I've seen performers do that and they don't care if they are projecting their anger on stage. I find it very disrespectful because the audience pays their ticket to be entertained, not to watch a temper tantrum. LOL.

How do you feel about the touring? How is it decided whether you join the tour or not?

I love touring! Don't get me wrong, it is super tiring and its hard work. But I love the adventure! I love seeing new places and getting the opportunity to perform to all kinds of audiences. We get to meet new people and make new friends. I always wanted to see the world, so when it's time to go….I'm ready!

Whether I go or I stay depends on the gig. If we are hired to do our act I'm definitely going. But Michael has also gone out on other gigs as a Stage Manager, Consultant, or Animal Handler, etc. When that happens, I stay home and work at my ''normal'' job. LOL

What has been your favorite place to perform so far?

I've yet to seen the whole world but I'm working on it. But at this moment, my ultimate favorite place has been Greece. I felt a strong connection with the people there and they LOVE magic. So far, they were the best audience I ever performed to.

What would you say has been the best experience you've had as a Magicians Assistant?

The best thing for me is that I get to travel and see the world with my husband while we work. We get to meet new people and experience different cultures.

What has been the funniest or most embarrassing thing to happen to you on stage?

Well recently, while on tour, we were at this huge venue and they had a live video feed on two huge screens. Later, after the show, I found out that after I appear on the Instant Babe and give my back to the audience to get off the prop, the camera man decided to zoom in on my butt. So a full house of 5,000 people got a close look of my puertorricaness. LOL.

What advice would you have to any females getting into magic?

Like anything, just love what you do. When you are passionate it will transpire on stage and people will feel it. And also, us Magician's Assistants should take our role seriously as the Magician takes his.

What did you think of the portrayal of assistants in Burt Wonderstone, and how "easily replaced" they are?

I think we are all replaceable! Even magicians. (laughs). That's what keeps us humble and grounded, and therefore working. No one wants to work with Divas, LOL.

What do you do when you're not busy with magic?

I was not made to be the housewife type, so I always stay busy and work. I work in a lounge as a cocktail waitress. I still feel like you are entertaining people in this type of environment and I really do enjoy it. On my free time I like to workout and be at home, put some music on and cook, while sipping some wine.

What was it like moving to Vegas?

Crazy, but in a good way! I was born and raised in Puerto Rico, so coming from a tropical paradise to live in a desert was a little bit of a SHOCK. Let me just state the fact that I moved to Vegas without ever being there before. CRAZY! So when I was on the plane looking out the window and I saw all that red rock I thought I was landing on Mars. LOL. The other crazy part is that Michael and I had only been doing the long distance relationship for three months. We knew right away that we couldn't live without each other, so I packed my bags and started a whole new life with him. It's been awesome!

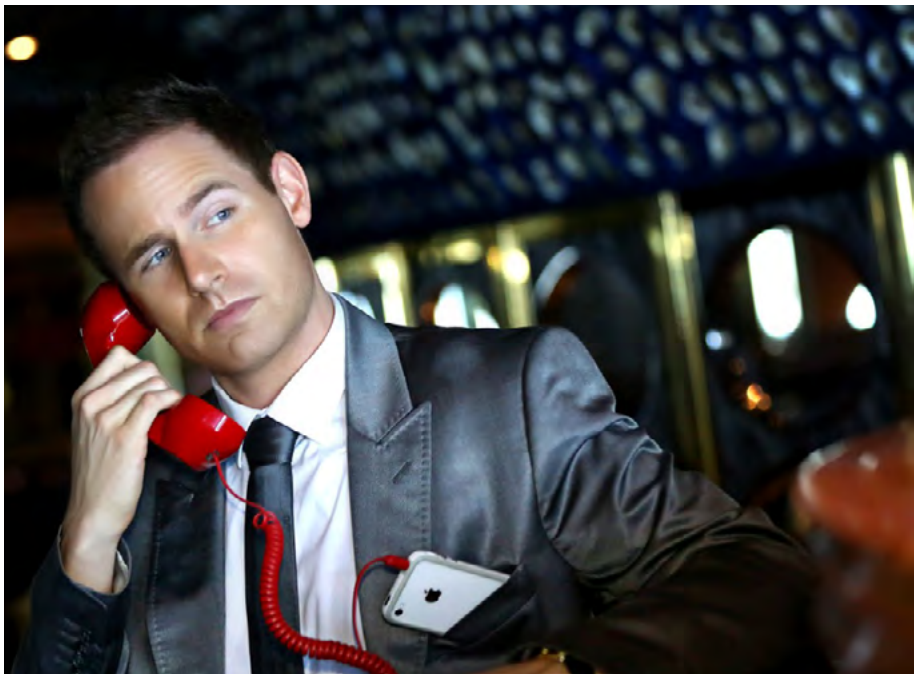
Would you ever want to move back to Puerto Rico, or is Vegas home now and forever?

As much as I love my little island and my family that lives there, Vegas is definitely home now. I have to say, I've been in Vegas for five years now and I have been blessed with lots of opportunities that I would have never even dreamed of in Puerto Rico. It has been an amazing journey for me.

And of course I have to ask what is your favorite type of cupcake?

Funny enough, while on tour Farrell Dillon found this place in New Jersey called the Cupcake Magician. I had the best cupcake EVER. It was a maple pancake and bacon one. I think it was called the Breakfast Cupcake. It was AMAZING!





Originally from Denmark Anders has quickly become an international magic star having both television and major stage credits to his name.

BY ANDERS HANSEN

LESSONS LEARNED

My lessons learned by using the unknown as an ally, instead of a fictional self-made enemy.

Starbucks Sunday - my weekly time for reflection. As I look back on my career in magic, there's something profound I realize today while feeling a certain responsibility if you will to share some thoughts on this with my colleagues in magic.

There's a tendency to look at the unknown future, the yet to be determined possibility, as potentially negative. When the road ahead is to be defined, the dots are to be connected, things can seem overwhelming. However, looking back into the past and observing the way things happened and why they happened as they did; more often than not, makes perfect sense. With that thought in mind, why not place the same trust in the future?

On top of that, if you're open to change, to keep an objective mind mainly towards your character and material - then my claim will be that it WILL take a miracle to stop you!

"The possibilities are numerous once we decide to act and not react"
- George Bernard Shaw

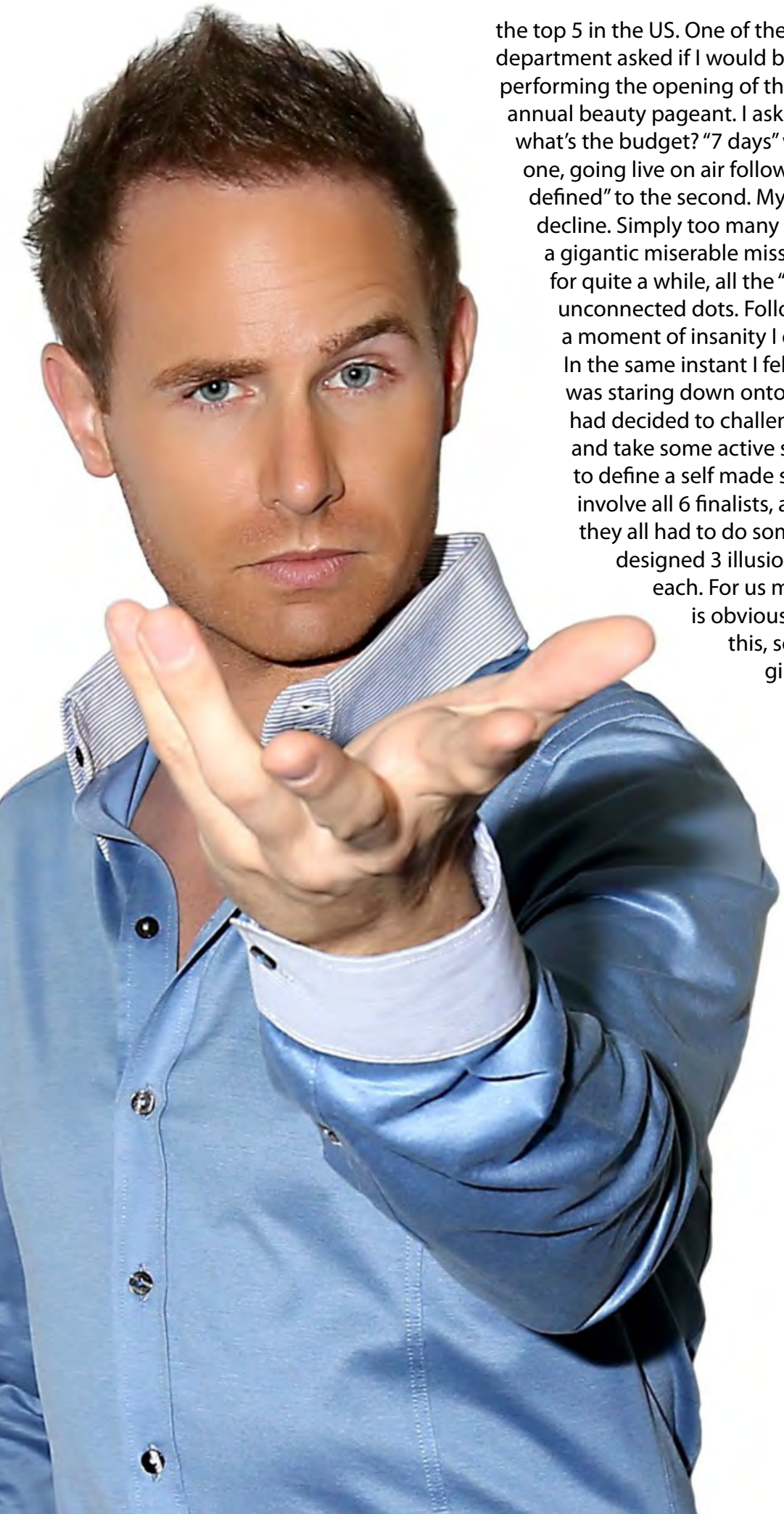






Working with my former stage partner for over 12 years producing live shows, TV and corporate events mainly in our native Denmark, we developed many original effects as well as tweaking time tested classics. An example of this would be our take on the classic substitution trunk. Throughout our career we had 3 different models built, all based on the same principle, but gradually elevating the effect, making it significantly more impossible, ending up doing so in a clear plexi trunk. Going from a 1:20 min. effect entirely to music, we ended with a 5 min. high energy routine, and were later invited to perform at the Magic Castle where we made this illusion our finale. What we did in essence was very simple: We took an objective look at our presentation and asked ourselves how we could make the core of the effect MORE impossible. We always had a killer visual switch, which it obviously comes down to in the Substitution Trunk. However we realized that's all our effect had. A fast switch. So we decided to add several layers of "impossibility" to it. We started by having 2 audience members (not stooges) examines the box AND the bag on stage, with one of them tying my hands on my back with rope. I get in the bag, box is closed and secured with lock and leather straps. My partner would then jump on top of the box and NOT COVER IT, so the audience still would be able to see the bag moving with me inside. He would throw the cloth in the air and I would catch it and throw it aside. Bag still moving. Box opened, bag opened with him inside tied on his back. Performing it at The Magic Castle, hearing other magicians gasp in disbelief was a highlight of our career. Something I will never forget. I'm sure you get my point by now. We weren't afraid to experience with alternative options or to let voices of advice from colleagues be heard. What we ended up having, was a completely different take on a classic. Something original and new! In essence we only posed a simple question: "Why would you ever cover a clear substitution trunk in the first place"? All it takes is a bit of rational thinking and soon you have something that YOU shaped and is unique. Something that makes perfect sense when you look back at it, trying to connect the dots.

In 2009 I stopped working with my former stage partner for 12 years and immediately after moved from Denmark to America. Shortly after my arrival, I reentered into a dialogue with a US network we've worked with before. Univision TV a large national TV Network and among



the top 5 in the US. One of the producers in the special event department asked if I would be interested in designing and performing the opening of the season finale in the network's annual beauty pageant. I asked 2 questions: When- and what's the budget? "7 days" was the answer to the first one, going live on air following Sunday and "yet to be defined" to the second. My rational mind told me to decline. Simply too many risk factors. It was either a hit or a gigantic miserable miss. I contemplated the last part for quite a while, all the "dangerous unknowns"; the unconnected dots. Followed by what then seemed like a moment of insanity I called them back and accepted. In the same instant I felt my pulse in my throat as I was staring down onto an empty drawing board. I had decided to challenge my own self made doubt and take some active steps towards at least trying to define a self made success. The routine HAD to involve all 6 finalists, and since they were competing they all had to do something on an equal level. So I designed 3 illusions from scratch involving 2 girls each. For us magicians, changing methods is obviously important in a routine like this, so the measurements of the girls (incl. their slightly altered chest sizes) had to be taken into heavy consideration when designing the props. Monday and Tuesday was spent in the company of a measuring tape, drawing board and 6 of the most beautiful women Latin America could possibly produce. Wednesday to Friday, we had 18 hour days in the workshop building the props with Univision's carpenters. Rehearsal and staging of the routine with the choreographer and director of the show took place Saturday. Sunday began for me at 5AM, doing my own final adjustments for the evening's broadcast. The winner of the competition from the previous year was going to assist me, and I planned for her to disappear on stage and

reappear by the judges with an Asrah levitation hookup by the end of the routine. However I ended up deciding that I didn't want to depend on anyone else in operating the magic. Especially not with this short of a notice. So I came up with an ending using the European Asrah Version and a "ditch" that made sense to me (which to me that illusion never had in the past). Sunday night we went LIVE on-air to entire North- and South America. All of a sudden, my work was viewed by 15 million people, at least. As I ran off-stage afterwards, my producer came jumping towards me screaming, waving and throwing papers everywhere. At first I couldn't tell by his expressions wether it was a hit or miss since nothing was prerecorded or even shown to me on the monitors during rehearsals. Judging by his high pitched voice and numerous hugs though, I realized he was excited. Very excited. I was later told it was the most dynamic and original opening they've ever had.

A week after, I got a call from a very well respected and successful cruise ship show producer offering me to perform 14 shows on a cruise ship. The producer had seen the opening on Youtube and liked it. They looked for an illusionist based out of Miami to perform a larger scale illusion show on a cruise ship in the Caribbean. What initially was only 14 set dates, has now developed into a longer time engagement and kept me busy for the last 2 years, also paving the ground for my US work visa (O-1). Looking ahead I'll be flying to the ship every week for the time to come performing the show.

So as I take the last (now cold) sip of my latte on this beautiful sunny Miami Sunday, I've come to the realization, based on my own experience that we as artists needs to use the unknown factor, the undefined future as our ally instead of our enemy. Undefined means all possibilities and potentials exists. There are literally no limitations of any sort.
Had I not taken a gamble back in 2010, the dots would have for sure connected themselves differently. Wether that's positive or negative is of course unknown, however I just appreciate every day the way they linked and are connected now...

Good luck on your journey, bring the new effect you're working on with you out into the world and let the symphony of the dots connect themselves. You'll never know in which way strangers you meet might have an impact on your direction.

Cheers to connecting the dots and filling the unknown with possibilities!

Youtube clips for this story
Trailer: https://www.youtube.com/watch?v=yh2Xjsk5y1o

Univision: https://www.youtube.com/watch?v=3w9qxqJ3Woc





Aspen, at the top of the Rocky Mountains in Colorado, is an internationally famous ski resort and glitzy playground for the affluent. But in 1976 the Aspen vibe was not unlike the frat boy atmosphere depicted in the film Animal House. I was twenty one years old when I started a four year plus tour of duty working for Bob Sheets as a magician/bartender at The Jolly Jester.

Bob is a hilarious comedy magician with a round face, thick neck, twinkly eyes, big moustache and a gap-toothed smile, known as the Jolly Jester... hence the bar's name. In 1975, Bob had been hired as a bartender just outside Aspen, in Snowmass, at country-pop singer John Denver's Tower Restaurant.

Sheets quickly became a successful local legend behind the bar, mixing drinks and merriment with his comedy and magic. So much so, that the following winter a patron sponsored Bob and he opened his own bar in Aspen. That place in Aspen, The Jolly Jester, was so singular and unique, so specific to its time, it's almost impossible to describe this insane fun saloon. Nothing could mess with what was going on at The Jolly Jester.



One of the great educational benefits from the work was a practical understanding of the art and science of audience management. Drinkers are not shy when they see how a trick is done and it's a great help to know where corrections are needed. The crowd changed five times a night which enabled me to perfect tricks by doing them over and over, forty or fifty times a week. By trial and error my sleight-of-hand, timing, presentation, and other elements improved.

Bob also trained me as a bartender and taught me how to use magic to sell more cocktails. "The more you drink, the better the tricks look." One strategy, never perform a trick until all the drinks are half full. That way, when the trick is over, everyone's ready for a new round. Patrons were unconsciously trained… now it's time to watch a trick, now it's time to buy a drink… Pavlov would have loved it. "Don't applaud, keep on drinking." Bob was, and is, also an amazing street magician. In the early days, Bob stood in front of The Jester and performed his street act. Instead of passing the hat, he pied pipered folks into the bar. Once inside, Bob introduced me. I sold drinks and did tricks, while Bob went outside and gathered another group. In an hour, a big crowd pressed around the bar. Word got around and after a few days Bob no longer needed to work the street, from then on things just exploded.

The bar had about thirty stools, and four feet behind were long benches to sit on with a ledge that ran atop the benches that was just wide enough, if you were young and a little athletic, to stand on. People sitting at the bar, standing on the floor, sitting on the benches and standing on top of the benches from one end to the other. And the crowd was wired. Crazed. Insane. The lights were low, the rock and roll was loud, and we would announce "we're about to do some magic and there'll be no drinks for ten minutes so get em now." To serve everyone would take twenty to thirty minutes, but serving the drinks was a show in itself.

"Want a lime in that gin & tonic?" I pretended to take a lime out of a waste basket, wash it off, and drop it in the drink. "Don't worry, the alcohol will kill any germs." When someone ordered a beer we didn't have, like, say, Moosehead Ale, Bob responded, "no problemo." He opened and poured a bottle of Budweiser… then, with a felt tip pen crossed out the word Bud… and wrote Moosehead. "One Moosehead, drink up."

We did a substantial business serving upside down margaritas. No glass necessary. Customers laid their heads on the bar, mouths open. With a bottle of Triple Sec in one hand and Roses's Lime in the other, I poured, then, quickly switched the two bottles for sweet & sour and tequila, and completed the task until mouths were overflowing. Customers just had to sit up and swallow.

Regulars brought friends in from far and wide for our margaritas. If they winked and tipped in advance, the newcomer would get a special upside down margarita. When they sat up their face was met with a cream pie... actually it was a coffee filter filled with whipped cream.

"This is the craziest bar in town." At least that's what one smartly dressed young man told his equally decked-out friend. They ordered Heineken drafts and the first



guy secretly let me know his buddy was a first time visitor. Just as the beers were served, I accidentally knocked one over. The stranger jumped to his feet to avoid ruining his clothes while his friend burst into uproarious laughter. The knocked over glass was a fakeroo with solid contents, a means of initiating newcomers to the fun at The Jester. The gag over, I removed the fake glass and served real beer. The instigator didn't notice the switch. "Look, it's a fake beer," so saying, he grabbed the newly served glass and threw the contents into his friend's face.

Suddenly the music stopped, the lights went up to last call brightness and the magic show was on. Bob and I would do a total of about ten minutes of our best stuff, the crowd would cheer, the lights would go down, the rock music cranked up, and we'd be back serving drinks. That's how it went from early evening until 2AM night after night. To us it was slick and choreographed and the crowds went ballistic. Customers were just as wild, raw, and often more spontaneous and ridiculous than we were.

In the winter knit beanies and ski caps were popular and I had a trick where I asked to borrow one. A finely built young lady put her lacy red bra on the bar, "will this work?" and then she kindly showed everyone where it came from. No, not Victoria's Secret, her chest.

One summer we had a bowl of goldfish sitting on the back bar. Now and then, we apparently grabbed a live one outta the water, popped it in our mouth and chewed it up. In reality, we just pretended to eat the live sushi. Actually we ate carrots cut to an approximate goldfish shape.

People started to hear about the goldfish eating and wanted to see it done. A regular customer brought in a younger brother on holiday from college. The young brother was impressed with the fish stunt and I let him in on the carrot secret. I told him, "In the next hour we're going to ask for volunteers, raise your hand and I'll put a carrot in your mouth, you'll be a hero." When the time came, I put a real live wiggling goldfish in his mouth. Everyone cried laughing.

We had a unique introduction service. A guy threw a five on the bar and said "I'd like to meet that blond with the big smile on the other side of the bar." Apparently at random, the regular and the blond were selected to participate in a magic trick. If it was a match meant to be, they'd forget about the trick and focus on each other.

Our famous tiny single throne bathrooms had no signs for men or women. If asked which was which I always said, "it doesn't matter just lock the door." Well the first bathroom locked most of the time. Customers might open the door and a couple would be caught in flagrante delicto with the "oh my god" scream and, "oh sorry," and quickly closing the door. Sometimes a couple would come out and the guy would be all disheveled, sweaty, the girl's hair messed up

and literally everyone in the bar knew what just happened behind the closed door.

The laughter sometimes was through the roof because if Bob or I saw a couple go in, we would announce, with tongue in cheek and a roll of the eyes, the nature of the event to the whole bar. The couple would think they were getting away with something until they'd realize there was only one way out… they'd be completely surprised by eighty or ninety people screaming and applauding their triumph.

One night I opened the bar and the first person through the door was an attractive young girl. She asked, "Are you into yoga?" In a fraction of an instant she was on the floor going through various contortions. I excused this rather bizarre behavior as part of the phenomenon of people saying strange things and behaving even more strangely at The Jester. "Why don't you get up on the bar so we can get a better look at what you're doing?" She swiftly stripped down to a sheer leotard and happily continued her exercises right there on the bar.

Her legs were knotted behind her head intertwined with mangled arms. The growing audience applauded, she raised both legs straight up on either side of her head, then went into a human crab position. Thereafter she visited The Jester every couple weeks. Her many bar-top performances never failed to be crowd pleasing events.

We made magic for people from all segments of society at The Jester. Ted Kennedy, Cheech & Chong, Jimmy Buffet, Hunter Thompson, Farrah Fawcett... A number of well-known names of the time got into the spirit of the place and surprised us. Bob and I often witnessed the questionable, inappropriate, and embarrassing antics of captains of industry, movie actors, and sports stars.

A place like The Jolly Jester could never exist today with cell phone cameras and the whole run and tell mentality. "Ooh, look what so and so is doing. Let's take a picture and sell it to a magazine. Let's post it on Facebook, YouTube, call TMZ." It is one thing to read what I've written here, but it's another thing entirely when you're living it. The environment ran the gamut from bad taste and outrageous behavior to a twisted sense of humor that was anything but universal. Certainly nothing that ever happened in that saloon had any socially redeeming value. But I feel very fortunate that, at that moment in time, I was young, with my eyes open, and lived to experience The Jolly Jester.
www.magicopolis.com



FREE

Membership to Magic New Zealand e-zine

For information e-mail
Alan Watson: Editor@MagicNewZealand.com
To subscribe: www.magicnewzealand.com

To Advertise in

VANISH

contact
us via email at
info@paulromhany.com

For product Reviews:

VANISH
Product Review
contact
Paul Romhany



The Day Everything Changed - Jeff McBride

The earth shook. My heart skipped a beat. I knew in a flash, that magic, as I had known it, had changed forever. There was no going back.

It's not the fact that I'm on the road with the world's largest touring magic show, The Illusionists. It's not a new revolutionary principle, illusion or technique. It's not something esoteric or bizarre. What changed magic forever is something that is so commonplace it's perhaps invisible to you, and I even bet that you have it in your pocket, or close at hand.

Let's talk about...THE SCREEN!

A few months ago, I was in Mexico; we were playing a 6,000 seat theater. During one of the segments, Dan Sperry performs his very bizarre razor blade routine, by sitting in the audience, about a third of the way back in the theater. Dan is surrounded on all side in the audience, and has a camera-man with a light to film this sequence of the show.

Here's where everything changed for me. Night after night, I was amazed to witness audience mem-



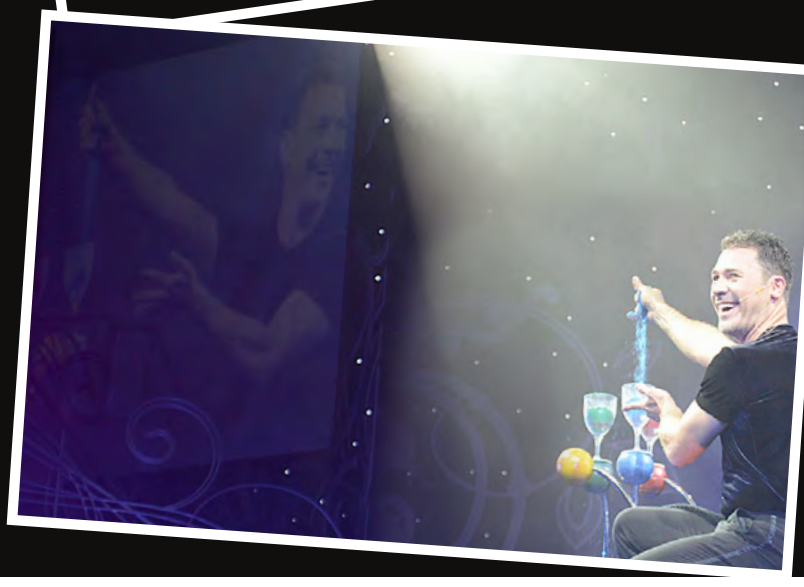


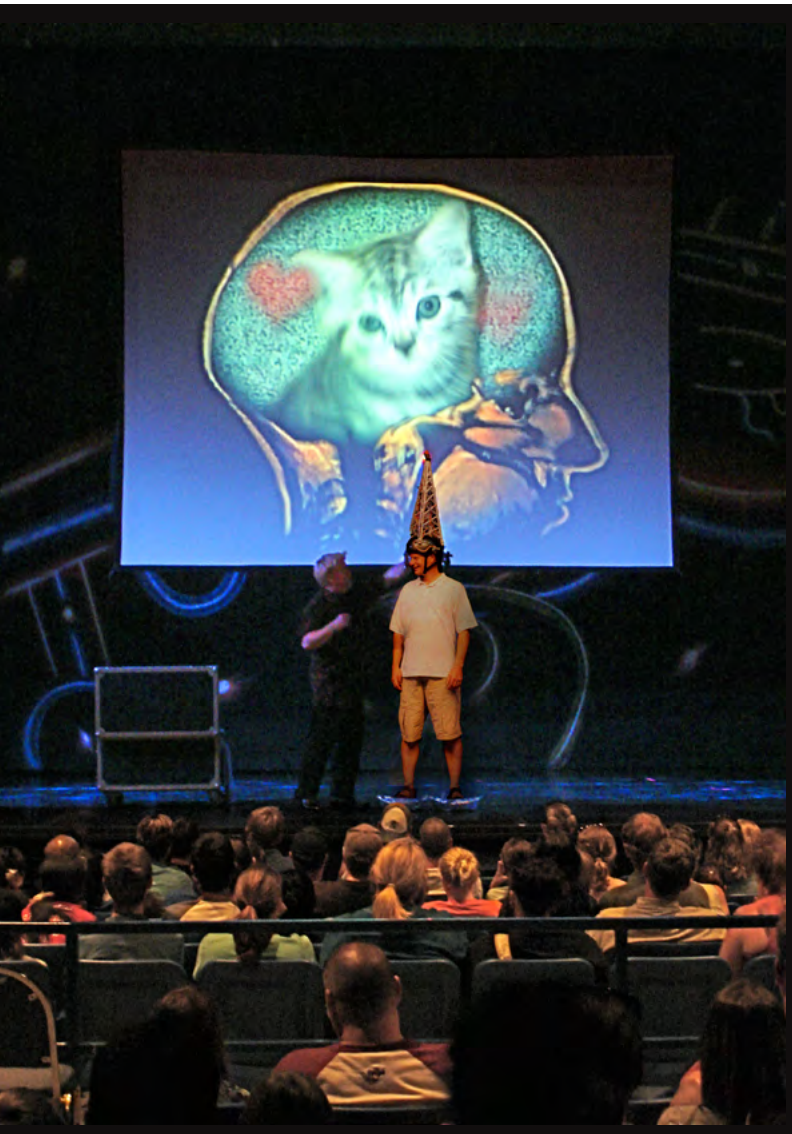
> Night after night, I was amazed to witness audience members sitting two feet away from Dan, watching the giant screens that were hundreds of feet away.



bers sitting two feet away from Dan, watching the giant screens that were hundreds of feet away. That's when it hit me, audiences are so accustomed to watching screens that even "live performance" pales in comparison to the camera-enhanced high definition "virtual experience."

What is remarkable is that given the opportunity to choose, the viewer will take the screen image most times over the live image, and if you don't believe this, you haven't been to a multimedia theater show recently. Not too long ago, I put myself to the test: I attended a concert at the Las Vegas Hilton, by one of my favorite comedians, Steven Wright. Before and during the show, I promised myself I would not get





> Years ago, magicians that were making the leap from parlor to big stage would save up thousands of dollars to add illusions and assistatns to their act.

"sucked into the screen," that I would do all I could to fix my eyes on the live performer. I failed, and I would bet Las Vegas money 10 to 1, that you would fail, too, given the same test.

The producer and the director in our show know the power of the screen image. They use this power to magnify the medium size magic, and to make it play larger than life. Many of the most compelling magic moments in our show don't happen with the larger illusions, but are audience participation or manipulation routines that have emotional and artistic appeal. The only way that these pieces can be enjoyed in huge theaters is to have them expertly magnified and projected on huge screens. This kind of camera work is a delicate and demanding task, but makes The Illusionists stand out from every other magic show in the world.

Brett Daniels can perform his cups and balls with live baby chicks; Dan Sperry can do "the lifesaver" (Sean Fields SAW); Kevin James can perform his delicate snowflake routine, and my card manipulation routine can hold its own with any of the largest illusions in the show.

Think about it, we have screens everywhere. They're in the back of taxis, surrounding us in pubs and restaurants, installed in the back of every airplane seat, electronic billboards are giant screens, not to mention how much time each day we spend looking at our computer screens or phone screens… and are always just a click away from every youtube clip on earth.

Don't get me wrong, I'm not saying that screens are bad, and that live performance is good. I'm saying that in just the past decade, the live concert game changed. Now that I realize this, and I hope you do too, how can we as magicians utilize this to our advantage? Here are a few thoughts.

*Modern masters, like Juan Tamariz and Rene Levand, regularly use cameras to magnify their more intimate mysteries. I've seen both of these masters play audiences upwards of a thousand people with a pack of cards, oh, and a good camera-man.

*Years ago, magicians that were making the leap from parlor to big stage would save up thousands of dollars to add illusions and assistants to their act. Today, perhaps a wiser investment is to purchase a high quality camera and versatile projection system and screen, and work with a camera operator as your assistant.

*Realize that it doesn't need to be bigger to be better. If you get comfortable working with a camera, projector and screen, all of your smaller and medium size magic can now be enhanced and magnified.

*TV magic legend Paul Daniels told me years ago that a close up of a mouse is the same screen size as a full grown elephant. It's not the size of the prop you use, but how it is framed by the camera that makes for a compelling image.

*¡Pad screens are popping up in many magicians' repertoires: Marco Tempest, Paul Gertner, Simon Pierot, and many others are using these "everyday objects." You can see how they use them on youtube.

*Fancy cameras, screens and effects still will not make up

for substandard magic. In fact, they may magnify weaknesses and flaws in your presentation and technique. Remember to polish and practice all of the areas your magic demands.

*Magic travels at the speed of light. Youtube and easy access to cameras has changed the way we consume magic. Newcomers to magic digest visual material at an astonishing rate. We are living in a new era of media magic. Those who embrace the technology will become market leaders. Those who reject it will fall behind.

Screens have changed the way I teach magic. Most of my students met me first by watching me on a tv screen, either on a magic show, or a teaching video. Almost every day, I am meeting new students online via Skype or through my 24 hour a day virtual classroom, at our online magic school. Every Monday, I meet with hundred of magicians just like you, to explore the many faceted art of magic. Screens are bringing us closer than ever before. I hope to continue my relationship with you, dear reader, and we can continue to grow in the art of magic. . I hope to see you on the screen, online at http//www.magical-wisdom.com

Photos: Page one top: Paul Romhany as Chaplin using a screen, The Illusionists screen, Shawn Farquhar with his FISM card routine on screen and Charles Bach performing his Sand Routine.
Middle page: Chipper Lowell using a video screen
Below: Shawn Farquhar performing at a corporate event.



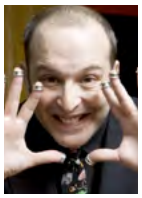
Ben Robinson

One of those gigs that will live with you forever

STRIKE DEBT MAGIC

Ben Robinson is an internationally known writer and performer. His accompanying book *Magic & The Silent Clowns* done for his lecture at The Museum of the Moving Image was the largest attended non-celebrity event ever held at the Museum. His new show *MYSTERIUM* opens April 6, 2013 at the new Suffolk Theater in Riverhead, New York. Tickets: www.suffolktheater.com. He and his wife An are owned by a 20-year-old parrot — Stubby. They live in New York.







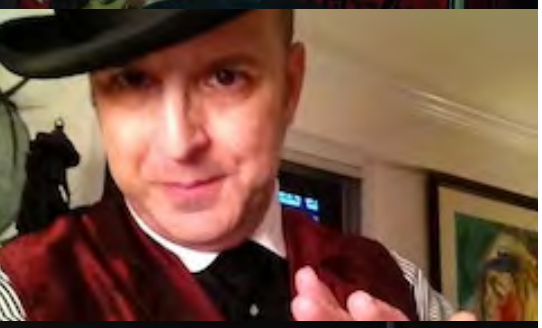
It has taken me more than 2 months to get my head around one of the most special gigs I've ever been involved with. As a professional magician I am invited to do a lot of shows for good causes. In this case, I was called by a pal I have run into through the years, mostly in the avant-garde music scene, where I hang my hat often. While I don't play a musical instrument, I am frequently found gigging with experimental musicians. The fellow who called me in September, 2012 was a journalist who had been in a punk band called The Monads back in 1977.

Michael Azerrad had since gone on to prove that you could be a drummer in a current band (King of France), and also write hit books such as Come As You Are, written about the grunge musical group Nirvana. (Michael hit a "jackpot" very unexpectedly. Nirvana was famous, and the book was green-lighted, but, no one could have foreseen that Kurt Cobain, the lead of Nirvana, would commit suicide just a short time after the book came out. Consequently, Michael became known, in 1994, as we already knew in 1977, as the hip cat with his ear to the track, as pianist/composer Bill



Photos of the Teletheon Booth









Marx says, "So hip, he was hip, when hip was Hep.")

"Hey, do you know anything about Occupy New York?" my friend began. I did. I'd circled the grounds of the massive crowd of those sitting in the Wall Street area letting their displeasure be known (for nearly a year) about the very questionable lending practices of major banks. Old established investment houses such as Bear Sterns and Lehman Brothers went out of business in the early 21st century because of reckless financial practices; some downright illegal—though none have been prosecuted, just as assault weapons are still common. If money can not be used an assault weapon, then the rest of this article may not interest to you.

While Michael Azerrad was not the "point man" to the press, his friends were, and on November 14, 2012, The New York Times, ran a quarter–page story titled *Occupy Wall St. Offshoot Aims to Erase People's Debts:*

Ariel Kaminer wrote:

A group of professors, documentary film makers, corporate drop outs and others had spent months protesting Americans' debt burden when a novel idea arose: What if they could just wave a magic wand and make some of the debt disappear?

The group named themselves Strike Debt and the idea (Azerrad's initially) was this: Collect as much money as you could, seek those with burdensome debts mostly the result of predatory lending, and then tear up the balance sheet. In other words, make the debt(s)…disappear.

That's why Michael was calling me.

While I have certainly done benefits ranging from children born with AIDS sponsored by Hoover vacuum cleaners in England, attended by Princess Anne; to aiding methadone rehab centers for heroin addicts to get clean, this call had the ring of something very special. My instincts proved correct.

The evening was set to raise money and then purchase huge debt at roughly twenty cents on the dollar. Or, for 20% of a full debt, be able to literally buy debt away. Except, that reduced debt was NOT passed on to the initial debtor. Instead, we at Strike Debt, simply agreed to "give those in suffocating debt the surprise of their lives." The undertaking by Michael's friends, whom he said, "ran with my idea" were led by: Ann Larson, Thomas Gokey, Christopher Casuccio and Laura Hanna.

The well-known comedian Janeane Garafolo, a group of "radical nuns", former Sonic Youth member Lee Ranaldo, humorist David Rees (author of "Get Your War On") a mariachi band, Lizz Winstead (a co-founder of the Daily Show with Jon Stewart on Comedy Central cable TV) physical comedian Peter Straus (formerly a Ringling clown), rappers, columnists, and your scribe, a master magician, all participated in what was termed "a Rolling Jubilee" on the evening of November 18, 2012 at Le Poisson Rouge, formerly the famous Village Gate Theatre. For all you magic fans, this is where Richiardi famously played his 1975 Evening of Magic and Illusion splattering his severed victims so close to the audience that many left the theatre with bloody clothing.

Our evening was not bloody at all. The show began promptly at 8pm and was broadcast live over the Internet, followed by thousands in what I heard were at least 40 countries. In the club, averages of attendees ranged from 700 to 1500. It was hard to get at a real number because the crowd was massive, loud, involved every step of the way, and had one of the greatest communal vibes I have ever been in, anywhere from Pete Seeger's famous Clearwater Festival that succeeded in

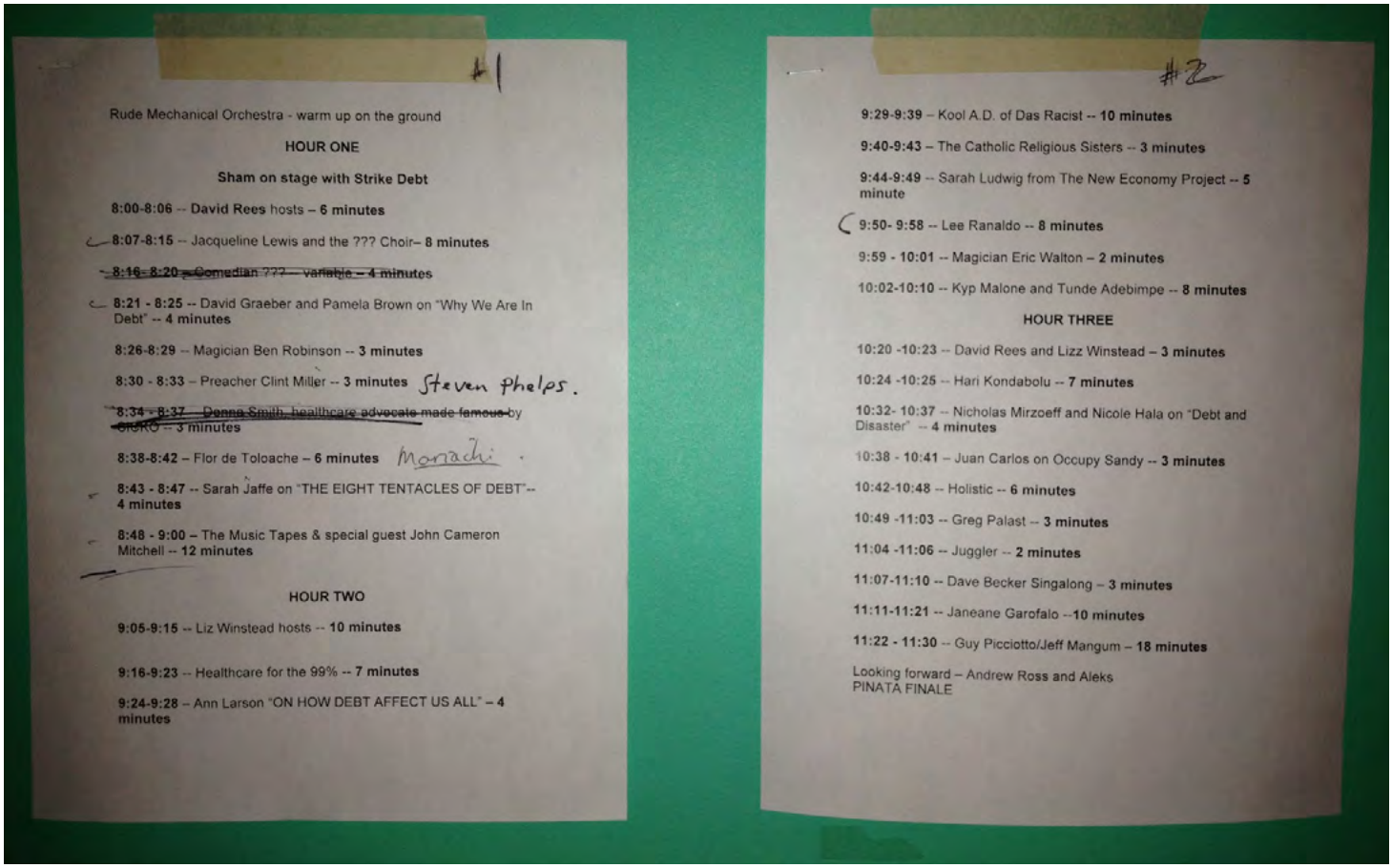
cleaning up toxic dumping in the mighty Hudson River, to the environmentally conscious Wetlands music club, sadly shuttered by landlord greed in the late 90's. Yes, indulgences wafted in the air and Security guards smiled; all were involved in a real humanitarian effort—strangely enough, something selfless. This was not self-promotional show business. Laura Hanna and Christopher Casuccio said in the Times article, "This is our coming out party … to transform the economic system."

You see, just as Jerry Lewis made his televised Muscular Dystrophy Telethon an important event by inviting all his Vegas pals such as Frank Sinatra and Dean Martin to sing, dance and tell jokes, and simultaneously raise millions for fighting the disease, while occupying the airwaves for more than 24 hours, ours was a modern version of that. Two hours into the evening we were assured we'd raised a whopping $230,000! Confetti flew from the hands of those manning the laptops collecting the cash via the Internet, and our global audience celebrated with us from Trenton, NJ to Prague to Paris to Zurich, San Paolo and Leningrad! At the time of this writing, Strike Debt has raised more than $500,000 and it is still growing; other telethons are being organized around the globe.

When I was graduated from college, like everyone else in my class, I was offered an application for an American Express card. I promptly tore it up and laughed as I deposited the application in the trash bin saying to myself, "Why would I ever need that?" (I had been working and making money since I was 14, so knew that if I did not make the money, then it was not mine to spend. Credit was for "other people.") However, some recent grads did not know better, and were suckered into the world of supposed free credit, convenience cards. At a young age, they got in deep; just as you would to a loan shark. Now, imagine having a personal debt of over $250,000, being 21-years-old, having just finished college, planning on attending medical school that you've struggled for four years to have the grades and talent to enter, and soon your debt will be over half a million dollars with an interest rate that will never allow you to get out from under unless you win the lottery or someone lends you a pile of cash as high as an elephant's eye? Enter Strike Debt.

"Predatory lending" to those without the means to possibly repay the loan is a rampant global practice (I'm being polite) whitewashed by those who say they are helping others, when in reality, they are doing the exact opposite. I realize my opinions may offend and that banks make money by lending money. I'm all too aware of that. I am also aware that when I finally did clear my credit rating of a debt I personally carried for a decade, that the "fine print interest rate" changed yearly, and is now under Federal investigation in the US, for possibly illegal practices.

I was third on the bill that night of about 22 acts. I did my signature invented routine set to music to capture attention. Then I said, "I come from a long line of revolutionaries. My mother for one. She was a copywriter on Madison


#1

Rude Mechanical Orchestra - warm up on the ground

HOUR ONE

Sham on stage with Strike Debt

8:00-8:06 -- David Rees hosts – 6 minutes

8:07-8:15 -- Jacqueline Lewis and the ??? Choir– 8 minutes

~~8:16-8:20 – Comedian ??? – variable – 4 minutes~~

8:21 - 8:25 -- David Graeber and Pamela Brown on "Why We Are In Debt" -- 4 minutes

8:26-8:29 -- Magician Ben Robinson -- 3 minutes

8:30 - 8:33 – Preacher Clint Miller -- 3 minutes Steven Phelps.

~~8:34 - 8:37 – Donna Smith, healthcare advocate made famous by ~~ -- 3 minutes

8:38-8:42 – Flor de Toloache – 6 minutes Monachi

8:43 - 8:47 -- Sarah Jaffe on "THE EIGHT TENTACLES OF DEBT"-- 4 minutes

8:48 - 9:00 – The Music Tapes & special guest John Cameron Mitchell -- 12 minutes

HOUR TWO

9:05-9:15 -- Liz Winstead hosts -- 10 minutes

9:16-9:23 -- Healthcare for the 99% -- 7 minutes

9:24-9:28 – Ann Larson "ON HOW DEBT AFFECT US ALL" – 4 minutes

#2

9:29-9:39 – Kool A.D. of Das Racist -- 10 minutes

9:40-9:43 – The Catholic Religious Sisters -- 3 minutes

9:44-9:49 -- Sarah Ludwig from The New Economy Project -- 5 minute

9:50- 9:58 -- Lee Ranaldo -- 8 minutes

9:59 - 10:01 -- Magician Eric Walton – 2 minutes

10:02-10:10 -- Kyp Malone and Tunde Adebimpe -- 8 minutes

HOUR THREE

10:20 -10:23 -- David Rees and Lizz Winstead – 3 minutes

10:24 -10:25 -- Hari Kondabolu -- 7 minutes

10:32- 10:37 -- Nicholas Mirzoeff and Nicole Hala on "Debt and Disaster" -- 4 minutes

10:38 - 10:41 – Juan Carlos on Occupy Sandy -- 3 minutes

10:42-10:48 -- Holistic -- 6 minutes

10:49 -11:03 -- Greg Palast -- 3 minutes

11:04 -11:06 -- Juggler -- 2 minutes

11:07-11:10 -- Dave Becker Singalong – 3 minutes

11:11-11:21 -- Janeane Garofalo --10 minutes

11:22 - 11:30 -- Guy Picciotto/Jeff Mangum – 18 minutes

Looking forward – Andrew Ross and Aleks
PINATA FINALE

Avenue since the 50's. She created the line GIVE UNTIL IT FEELS GOOD. So that's what we at Strike Debt intend to do. We're going to take some money, change it, and then give it away." I borrowed a dollar bill, changed it, and then threw it back into the ocean of smiling faces and received a cheer. Mother was right. (I came home to 136 emails from all over the world asking me to make money for them. I could do it once, why not again?)

My whole time on stage—about 4 minutes. Walking off stage, pain seared through my body. Luckily my old clown student Peter Straus was there to catch me. It was adrenalin hitting, fast and hard—sometimes a build up of energy to a performance that doesn't happen on stage. Backstage it vanished. And then I spent the next 3 hours "working the crowd" and I can tell you, the joy in that room was palpable. The actor from DIE HARD (With a Vengence) Justin Long (famous from the Apple Computer TV commercials in the US) came up to me and spun me around, telling me that he made his way through the crowd to see my outstretched fingers adorned by silver rings. He said, "Dude, that had meaning!" I mention the above to give a flavor of who was there and what happened to me.

Given New York City had just been slammed by Hurricane Sandy, and left 60,000 homeless, all New Yorkers felt like they needed help. My question is: Who rescues the rescuers? We'll save that for another time.

I urge you to go to: Strikedebt.org or RollingJubilee.org to find out more and how you can be involved in a philanthropic effort that will use your talents, and help change the structure of a system that has become perverted. If Republics stand by the backbone of its populace, then all deserve a fair shot. The greedy few who think it is fair and rightful to get rich quick because someone else was ignorant of what was REALLY happening to them — that's a reality we can change. Strike Debt proves that.

Ideally, the magician is a problem-solving icon. I posit that the Strike Debt model, created by a small group, fostered by two creative kids from Briarcliff Manor, NY, both of whom went to the creative work camp called Buck's Rock, founded by Jung-contemporary Dr. Ernst Bulova (brother of the man who started the watch company!) is a model of the future that sets up a win-win-win scenario:

People under crushing financial burden receive partial relief, banks still make money (just not as much) on their loans, and audiences helping through generous donation are entertained by some of the most talented people alive.

The single greatest cause of bankruptcy (and resultant homelessness) in the US is a health emergency. What happens if you cannot afford or are not eligible for health insurance, your living rent is sky high, and suddenly you contract a virus that requires a lengthy hospital stay? One magician I know of was literally left to die in a hospital Emergency Room because he did not have Health Insurance. His name was Tony Blanco. Had Tony survived, and received care, would the cost of his hospital care have stacked the deck against him during his recovery; as it has for millions? DO NOT think you are immune from this discussion. It affects everyone.

If all of this sounds odd and "freaky" to you, but you "get" celebrity culture, then look at a gent also asking for Debt Relief for nations such as South Africa. He does it by picking up the phone and talking to world leaders, as he flies on his own plane to his worldwide concerts.

His name is Bono and his band is called U2—-n'est-ce pas?





STRIKINGACHORD

LEE ALEX



Magicians and Musicians

Between 2005 and 2009 every 21st November "No Music Day", was held at various events around the globe. The concept of "No Music Day" comes from South African born Scot Bill Drummond (of K.L.F. fame). The idea of the concept can be viewed on the website: http://www.nomusicday.com/about.php

In Drummond's words the idea of "No Music Day" is to create some space in your listening so that you can "do nothing but think what it is you want from music, and develop ideas of how that could be achieved". November 22nd is Saint Cecilia's Day, the Patron Saint of music.

I consider myself lucky to have been invited to participate in an event for "No Music Day" here in Istanbul, staged at the "Yeni Melek" (New Angel) theatre and gallery with different artists taking part: video artists, disc jockeys, a rock group, a modern artist and myself, contributing with a short illusion performance.

Performing illusion without music took some courage, and was a strange experience both for the audience and myself as a performer. I am so used to performing the illusions according to the music. The choreography is all planned to the music; actions and cues are made in accordance with the music; the audience takes applause cues from highlights in the music. During a normal performance of illusion, the music somehow justifies the fantasy of the happenings on the stage by working in harmony with the performance.

I wonder would you be just as frightened if you were to watch the scariest horror film without any background sounds. Would that car chase be as exciting, or appear as fast if there was no score to accompany it? Suspense, anxiety,

A patter magician most probably does not use any music in a per-

formance, but instead relies upon the intonation of the voice to create the required atmosphere. The voice is the patter magician's tool to put across the personality that the audience will perceive, and through this perception the artist will be accepted or rejected. If the patter magician is working in a theatre, it is the overture that brings him on to the stage that sows the seeds of his character in the audience's mind (i.e. There would be a huge difference between a performing stepping on to the stage to the tune of "Carmina Burana" and the opening tune from "The Muppet Show"!!).

A close-up magician or restaurant worker works almost in the same way, relying upon the voice to portray a character. Whilst strolling, the magician may be unaware of the background music playing in the restaurant which will assist to cover any gaps in the performance, whether consciously or inadvertently. So-called "piped music" is one of the things taken for granted in our modern lives. It is everywhere; in the supermarket; in the waiting room; in the restaurant. Take it away and feel the silence. Only then do we realize the existence of such music.

The weekend before "No Music Day" also saw the Fifth Balkan Magic Festival here in Istanbul. A mini-convention drawing magicians from Bulgaria, Greece, Serbia and Turkey together for two days of competition. Nothing like the grand scale of FISM of course, but most of the competitors tried their best.

I noticed a trend in the "Close-up" and "Card Magic" sections of the competition (both performed in close range to the audience on a table top). The majority of performers did not patter, but instead chose to use music of some kind or another to accompany their act. I use the word "accompany" lightly as some seemed to get the formula correct, whilst others were way off with their choice of music.



Whichever way, I could see a cause for the music performing for an international audience where language was a problem (the majority of performers and audience only spoke their mother tongue and there was no common language, not even English). At the same time however I felt a great loss of intimacy between the performers and the audience. I noticed a couple of "frightened rabbits" who stealthily took their seat at the performance table, without so much as an acknowledgement to the audience and burst into a performance of self-satisfaction. There was no contact, no glance, no sympathy and no rapport – simply put, no magic.

Likewise there were many acts in the stage competition that simply had music playing in the background. One of the most memorable performances (but unfortunately not for positive reasons) had to be a rendition of the Fan Illusion. This middle-aged magician complete with obsolete poses had chosen "Can-can" and the theme of "Cabaret" to perform this single illusion, a far cry from the show that we are used to see Hans Klok perform.

With the right costuming, staging and décor there may actually be an argument for using the above pieces of music for the Fan Illusion – at present I can't actually think of any, however my point is that the music is just as important as anything else in your show. Creating a harmony gives a greater pleasure for the audience and makes it easier to relate to and comprehend what is happening on the stage. "Can-can" only conjures up images of a chorus-line of girls in frilly knickers kicking their legs up and doing the splits. If I were to say "slow-motion", you would most probably think of the title score from "Chariots of Fire", "Mission Impossible" likewise has almost become an anthem for some illu-

sionists. Certain music creates certain perceptions of visuals, and if the one does not work in coordination with the other, then the music becomes irrelevant. I guess that is why a score of a film is always synchronised after the film has been edited.

As a performer who uses very little speech to contact with the audience, capturing emotions with music is the spine of my performance. The majority of my music is composed specially for my shows. This is not a cheap venture, but it is a great selling point if you have the luxury. One of the reasons I am particular about music is because it allows for a certain standard of performance to be maintained. Just as a dancer learns the steps of a dance (according to the music) my music is composed according to certain actions. These actions are choreographed and memorized, thus the performance is the same every time. The music aids the performer in his actions. It is a common exercise in acting classes for a piece of music to be played and for the students to act according to the emotion aroused by that music. Likewise the support that my composed music gives me allows a certain attitude to be maintained during the performance. The music allows the audience to sense the emotion portrayed, very much like the score of a movie. The music is also a memory aid; certain performances require me to be on stage for a great length of time, sometimes up to 50 minutes without a break. The music and choreography become second nature, yet it is harder to learn the choreography without the support of the music.

Getting back to my performance at "No Music Day"…Thankfully I was performing with an assistant who has been with me for a good number of years. As if by magic, we were able to get into the atmosphere of the performance and moved at the same speed as if the music were playing. We performed a routine which comes as second nature to us. During the performance however I felt extremely empty, and was unsure of the reaction of the audience: stunned silence.

Performing without music was like losing one of the five senses for both the performer and the audience. As a performer I felt handicapped without the back-up of the music; my enthusiasm seemed challenged. For the audience it seemed the absence of the music made them look upon the illusion with a different point of view – no longer was this a conventional piece of entertainment, but a piece of action that could be witnessed first-hand as it happened without any frills.

During other events spectators were chatting, laughing and enjoying a drink together. I was faced with a motionless, entranced sea of people and an eternal silence. I was relieved when various cues throughout the performance still bought the applause with them - it was only then that I felt that I had achieved my goal. The audience was affected by the show, and not by the "padding" that accompanies a stage performance. There was also no lighting, the only light source coming from various video apparatus and projections. All in all a great experience that I am pleased to have lived through, and some fantastic reactions!

Music adds a quality to a stage performance, bringing the total experience to a higher level for both the performer and the audience. Choose your music carefully just as any other element of a performance. Use the music as a tool to reflect your style and as an enhancement to your actions. In the words of Shakespeare "If music be the food of love, play on!" Choose your music with the utmost care music, and your audience will love you!



YOUNG MAGICIANS CORNER

Chase Hasty

Entering the Field of Sleight of Hand

Sleight of hand, in my opinion, is one of the most useful pieces of magic knowledge a magician can have. Why? Because, it can be done at a moment's notice (Impromptu magic) with almost anything a person would have on them, such as a quarter, dollar, or hotel key card. Most people, such as I did, start out wondering how they can enter the field of sleight of hand. Well, it is actually easier than you think. Read on to find out what steps many magicians took to learn some amazing sleight of hand magic.

1. The first step is simply picking a category. There are many categories in sleight of hand but, we will break it up into three. These categories are card sleight of hand, coin sleight of hand, and we will also have a misc. category. The categories are explained below.

a. Card Sleight of Hand: Sleight of hand using a deck of cards is generally where everyone starts their journey. Effects in this category include making a card disappear in thin air then having it appear right back at your fingertips or doing more complicated moves such as a pass or charlier cut (if you don't know what some of these terms are, I promise upon you looking into sleight of hand magic you will know of and/or learn them) Some good reference's to sleight of hand with cards is "Expert Card Technique" by Jean Hugard and Frederick Braue or "Expert at The Card Table" by S.W. Erdnase. The good thing about card sleight of hand is that



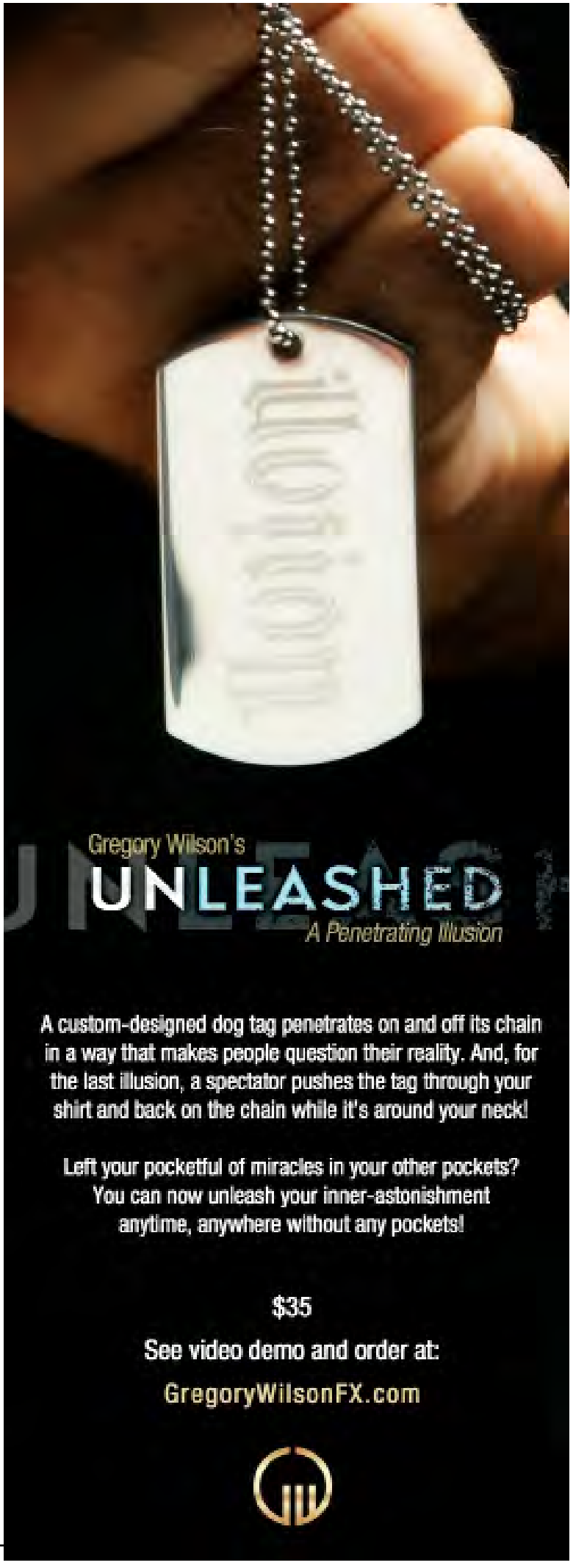
it can be done with business cards, credit cards, and any other type of card you can think of, not just playing cards. That is good because it opens up so many opportunities and when somebody wants to see a trick, all you have to do is find some type of a card.

b. Coin Sleight of Hand: Sleight of hand using coins is most likely the next step a person takes. You can take a coin, any coin, and make it appear, disappear, or change into another coin. Those tricks are done with moves called the French drop, a classic palm, or finger palm. (Those, in my mind, are some of the simplest and most useful moves in coin magic but there are literally thousands of different moves and techniques) Some really good references in coin magic are "Modern Coin Magic" by J.B. Bobo and "Coin Magic" by Richard Kaufman. I like coin magic because no matter where in the world you are at, you have very easy access to a coin of some sort. Another thing to remember is that if you borrow somebody else's coin, the magic is 10x better because of the fact that it is their coin!

c. Misc. Sleight of Hand: The reason that this category is called Misc. Sleight of Hand is because there are so many different items you can perform sleight of hand with. If I were to make a couple more categories they would be ring sleight of hand, thimble sleight of hand (something I have found is that most all the moves in ring sleight of hand can be incorporated with thimble sleight of hand), rope sleight of hand, silk sleight of hand, and the list goes on! A book that covers most of the principles in sleight of hand, my personal favorite, is "Now You See It Now You Don't" By Bill Tarr. No matter which professional you ask, 95% of the time, this book will be brought up as the best guide in Sleight of Hand Magic.

2. Once you have selected the field you want to begin with, you need to find material that teaches and talks about it. I listed above some of the best materials that I know of but, I would encourage you to find some materials on your own. That is truly how you are going to learn.

3. The third and final step is to PRACTICE. You will not get better if you just read the books and watch the DVD's. Some ways to practice are infront of a mirror, video camera, or infornt of your BEST friend, that way you know they are being honest! Once you get really good, you might even try doing it blindfolded! I have been happy with the results of that because then, when you are performing it infront of an audience, you feel comfortable looking at them and not your hands!
If you ever have any questions or suggestions for future articles, feel free to email me at chasty@magicmafia.com

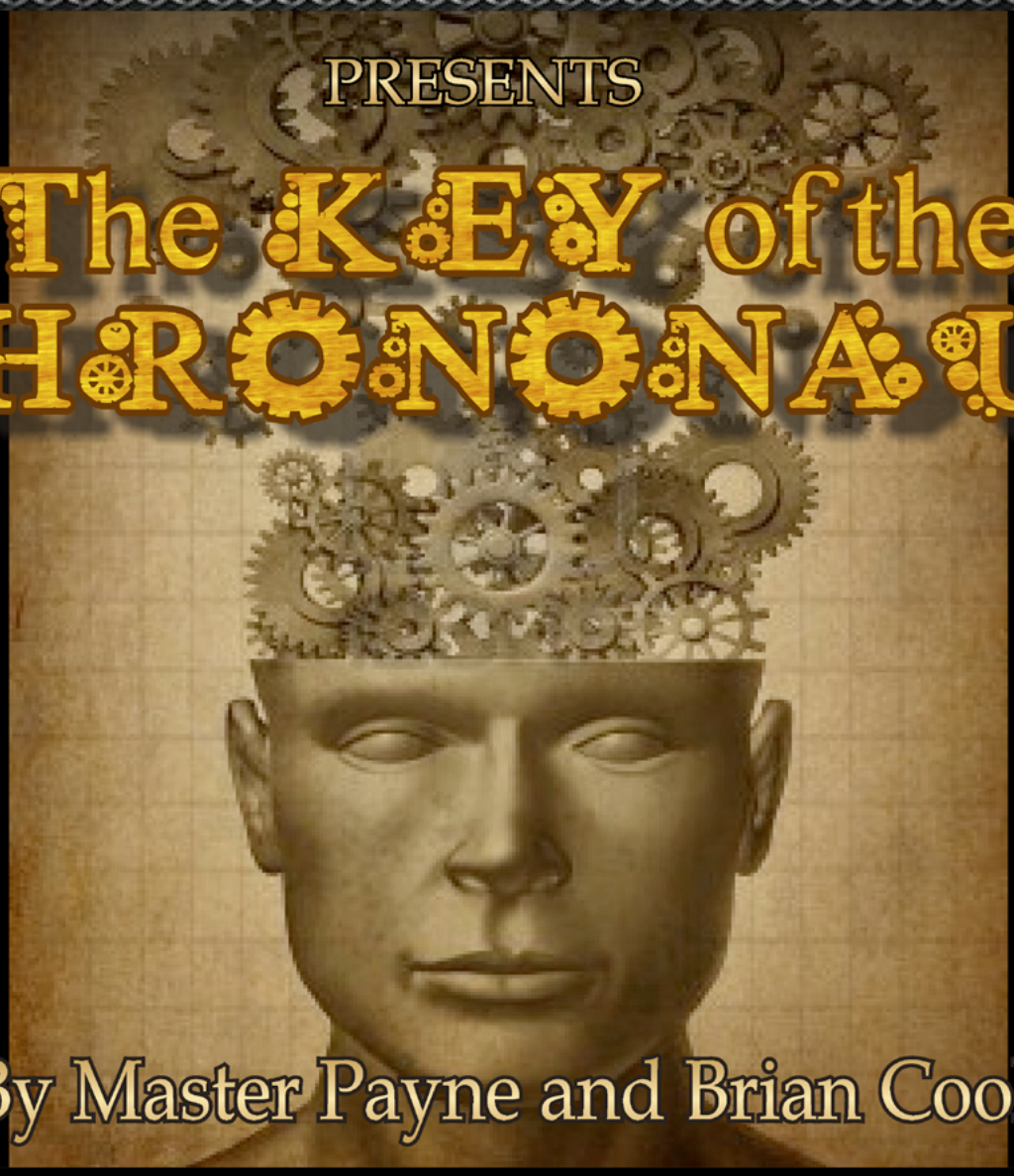


Paid Advertisement

MagicCrafter

PRESENTS

The KEY of the CHRONONAUT



By Master Payne and Brian Cook

Master Payne is releasing a pet trick from his Steampunk show. The Key of the Chrononaut is an updated and steam fitted adaptation of the classic Rings of Hindustan trick. The Key of the Chrononaut comes complete with everything you need. Includes a storyline and presentation by Master Payne and Props made by Brian Cook Introductory price $95.00

MagicCrafter.com Briancookmagic@msn.com

Paid Advertisement

WITCH QUEEN(S) OF NEW ORLEANS

TC TAHOE



The participant is asked to touch the back of a card. The card they touched is turned face-up and left in it's place in the spread. The card is, let's say the 7 of hearts.

The performer sets the deck down, and spread slightly with the chosen card slightly up-jogged.

"That is odd." The performer says to himself.

"Sorry, before we go on, I would like to tell you something interesting about the 7 of hearts. But I am getting ahead of myself. I am sure some of you have heard of Marie Laveau. For those that have not, Marie Laveau lived in New Orleans in the 1800s, there are many legends surrounding her. One of the things she was known for was fortune-telling. People came from far and wide to seek her advice.

There was another fortune-teller at the time named Agnes Turnbull. She had fiery red hair and a great talent with Tarot cards.

Marie Laveau and Agnes Turnbull had a friendly rivalry. The would meet once a week, each with their Tarot cards and sat at the back table of a café and tried to outdo each other.
They would try to divine who would come in the café next, on what people would order and even on the next days obituaries.

Now why in the world am I telling you this? Because they café they where would they would meet was named les Café Sept Cœurs or in English, The Sevan Hearts Cafe "

The performer points to the card the participant had touched moments ago.

"Odd things always happen around the 7 of Hearts."

The performer spreads the cards slowly on that table.

"I should have mention Marie Laveau and Agnes Turnbull were nicknamed The Red and Black Queens of New Orleans."

The performers turns over the cards on either side of the 7 of hearts, they are the Queen of Spades and Hearts.

"The Red and Black Queens of New Orleans still sitting at the Seven Hearts."

THE HOW?

The how, is Bill Simon's Prophecy Move. Queen of Spades starts on the top of the deck, the Queen of Hears on the bottom. Do not flash these.
Spread the cards face down and allow a spectator to freely touche the back of a card.

Outjogged the card the spectator touches, right hand takes cards above it, turning them over as you take front end of outjogged card beneath them. Immediately, right hand turns palm up- turning outjogged card over, and returns below pack held in left hand. This cuts the deck, while apparently just turning the outjogged selection face up.

Name the chosen card and lay the deck, with the spectators face-up card outjogged, and begin your story.
The really fun part of performing this, at least for me, is that the participant has a free choice.

Which means the name of café changes every time. It also means that it's not always a café. If a Jack or a King is chosen then the story becomes about lovers triangle.

I really enjoy the improve nature of this effect. I hope you do too.



MAGIC REVIEWS

PAUL ROMHANY & FRIENDS

Based upon top selling products from magic retailers and wholesalers, as well as consulting with over a dozen professional magicians, Paul Romhany reviews tricks, DVDs, books and Apps.

If you would like to have your product reviewed in Vanish, then post it to the Magic Review team.

With an audience of over 30,000 readers your product will reach a wider audience than any other trade magazine.

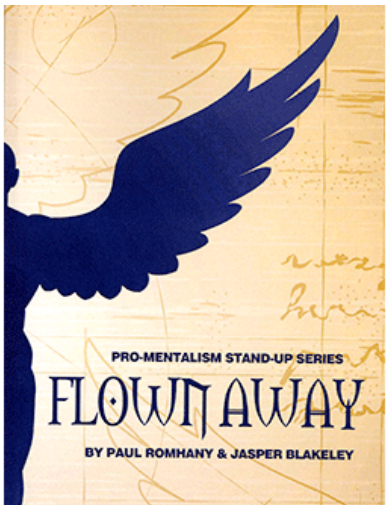
To have your product reviewed post the item to:

Vanish Magazine- Trick Review
PLEASE NOTE: We are currently relocating to VANCOUVER CANADA so e-mail and we will give you a postal address to send product.

TO ADVERTISE IN VANISH
To place an advert contact the editor for a list of price options. Look at the various advertising sizes in this issue and choose the one that best suits your needs.
For more information e-mail at:
info@paulromhany.com

Ahmed Hassan

1 FLOWN AWAY By Jasper Blakeley



Review by Harry Monk

Take someone on an unforgettable plane journey across the world in their imagination and reveal their chosen destination under seemingly impossible conditions. From the mind that brought you mentalist effects Dial-abolical and Plunge of Death, comes Flown Away, a truly practical and real-world mind-reading miracle.

With a fool-proof invisible method, Flown Away can be played for laughs or for serious. This effect has not been created just to sell, it is part of Jasper's everyday stand-up comedy act.

Watch covert footage of actual stand-up comedy-club performances of Flown Away, done by Jasper's Russian-esque comical mind-reading character, Kockov.

With several different performances to work from, you have a unique opportunity to see how this effect plays out in the real world.

THE EFFECT:
A volunteer is called to the stage, they secretly choose any one of fifty popular world-wide destinations from a stack of cards, they place one of the cards into a separate envelope and the performer reveals the destination they chose.

MY THOUGHTS:
I've been fan of Jasper Blakeley's work every since I saw his Kockov DVD. His thinking is out of the box yet very practical and designed from working under every condition. What makes him different than most mentalist is his background as an actor with a deep understanding of staging, theatre and what it takes to entertain and understand an audience. It's his skill as an actor and his creativity that comes through in this commercial mentalism routine. While Jasper plays this routine for comedy, it can be performed and adapted to suit your own style and personality yet still have the high impact he gets from it.

You receive a book and a bonus DVD with three live performances of Jasper as Kockov performing the effect, and each time there is a variation in his presentation. You can see how strong it is from his performances and the audiences reactions. It's the perfect pack small play big routine.

The book describes in detail the method used, but more importantly Jasper goes in to detail on other aspects of the effect that really make it a winner. This is the first product I've looked at that does more than just explain the method. In here he discusses staging, routining, and how to really sell the effect to the audience. This is obviously from his own working repertoire and he's worked it a long time to get it every great reaction he can from it. Personally, for me, this was GOLD and I wish more performers would talk share this when releasing effects.

The routine Jasper does is a mind reading/confabulation type trip to a country, but this can be used with any theme as suggested by Paul Romhany who has contributed some bonus routines and ideas. One of those ideas is a murder mystery type routine based on the board game Cluedo. There is so much scope that I think it will have a wide appeal to mentalists and magicians.

The props used are things you can buy for a few dollars at any stationary shop, and won't take you long to make up. In 15 minutes you'll have a routine that you will want to use in every show!

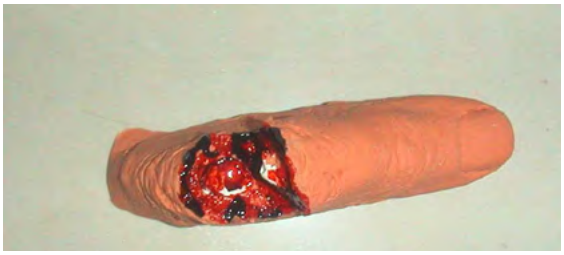
Here's what OTHER top mentalists are saying about this routine:
"Not only does Flown Away provide a great routine used by two working professionals,it allows you to adapt and theme it, I'll use it for sure!' - Marc Spelmann

"This is a very entertaining routine for working performers, plays huge and the method is really clever! Perfect for cruise ships and very flexible for corporate shows! bravo!" - Luca Volpe

"Not only is the method designed to be simple and powerful, the presentation alone is worth many times the amount of this product. Simple, Impressive and utterly hilarious." - Colin McLeod
VIDEO LINK:
http://www.youtube.com/watch?v=oiiCEkMB35Y

Cost: $39.95
Available from all magic retail stores
Wholesale: Murphys Magic Supplies

2 SNAPPED Piccard



EFFECT:
If you want to freak people out then this is the PERFECT effect you for. The basic routine is after you shake somebody's hand you come away showing they SNAPPED your finger!! They see blood and bones popping out of your finger - you WILL get a reaction from this. This can be treated as a gag or as a magic effect where you restore your snapped finger.

MY THOUGHTS:
This is a very UNIQUE item because each one is hand made by Piccard and he meticulously spends time on each finger to make sure they look perfect. You can only buy them through him personally as he does not wholesale to magic dealers.

I've used this quite a few times now and the reaction is jaw dropping. If you are after screams then this will do it! It works really well in bar type situations but I wouldn't use it myself for kids because you would freak them out too much. Teenagers get a real kick out of this and it would make the perfect video reaction shot seeing a bone popping out of your finger.

This is a quick visual gag that you'll probably carry with you and at the right moment perform it. The handling is super easy, the gimmick just fits over top of your finger and one size fits all. I'm sure if you have any specific coloring Piccard would be more than happy to talk to you about a custom version.

For the bizarre performer you could work a strong routine around this. Your finger is SNAPPED in half and then visibly restores itself. While it is intended perhaps more of a jaw dropper gag, it could easily be incorporated in to an overall effect or longer routine.

The quality of the special FX finger is very high and will last a lifetime if you look after it. Piccard suggests keeping it in a box to protect it as it is slightly fragile.

DIFFICULTY:
Anybody can use this, from beginners to professionals. If you can slip something on your finger you can do it!

VERY HIGHLY RECOMMENDED.

COST: $17.50 includes shipping
Available direct from PICCARD -
E-mail: piccardmagick@gmail.com

The photo below shows Piccard with a few of them on his fingers.



3 A TASTE OF CHAOS
Loki Kross



THE AD COPY:
The TNR Debate Is Over!

Two TNRs that range from beginner to expert.

Legacy: A Hyper-Visual, 4-Piece, Signed TNR.
No Prefold
No Gimmicks
No Sticky
With restorations that happen with no cover, and it can be shown on both sides, hands empty, after each phase.

Mythos: This is not just a Signed TNR, it is a performance piece that can be done for up to two spectators.

It can be done from a sealed, or borrowed deck.

Begins and ends clean, with a restoration that they feel happening in their own hand. With a 5-6 minute presentation that will leave them remembering you for a long time.

With A Surprise Ending...

Featuring: Kross. Rose. McBride.

"Loki is devilishly clever. And the carefully thought out Mythos is no exception. Any close up performer will gain insight, techniques, and excellent presentational points from this release."- Ben Seidman

MY THOUGHTS
Here is another evolution in the long line of TNR card routines, and this one has aspects that make it superior than many that have come before. There are two versions taught on this DVD, one that a beginner could handle called Mythos, and the other is Legacy, which is definitely for the more advanced card handler.

Personally I like effects that require work on my part, especially if the pay off is an effect that is as visually strong and clean as this one.

If you want to get your head around Legacy then watch it through TWICE to digest what is happening, and THEN take your cards and start working on it. It's definitely NOT going to happen overnight, but if you are already familiar with some of the other methods such as Hollingworth and Garcia then you'll have an idea of what is going on. Having said that, many of the moves are original to Loki, but the inspiration from other versions is there. Having worked through almost every version available I would say this is definitely one of the most visual and cleanest.

After watching it with a deck of cards in hand I was able to do most of the routine, it's the final restoration that requires more handling to make it look natural. I found the over the shoulder shot the best way to learn the routine as I was able to follow with cards in hand more easily than the face on view.
The only downside is I would have liked a little more production with the video and quality of sound in some places was low. It would have been nice to have had professional sound throughout, especially when talking to Jeff McBride, but at the end of the day I was able to learn the effect.
One of the highlights is that you start clean, without any pre-folded card finger palmed in your hand.
Definitely worth pursuing and putting in the required practice to get this looking as good as Loki.

While Legacy is a quick visual restoration, Mythos is story based where cards change places under impossible conditions. In the right setting this would get strong reactions and could really draw people in to the plot.

For anybody who already performs a TNR you'll definitely want to check this out, and like me, will probably start using this version once you've mastered it.

COST: $35.00 US
WATCH DEMO HERE:
http://www.youtube.com/watch?v=sWRyGdvRxOY

Available from magic shops world wide
Wholesale: http:// www.murphysmagic.com

4 CRIMENTAL By Harrismatic



THE AD COPY:
Three spectators are called on stage and they are asked to participate in an imaginary case of crime. Each one will have to play a specific role; the victim, the murderer or the eyewitness. Depending on their role they are able to correctly determine important clues of the story after the mentalist manages to accurately find their identities.

If you are searching for fully built routines, if you want to dress your act with interesting puzzling and mysterious stories. If you are looking for effects that bring audience's participation into the highest possible level, then you are also searching for CRIMENTAL!

CRIMENTAL is not just one more mental routine, but is a story created on stage in which the participants play the most important role. And while CRIMENTAL is a fully built routine, the techniques and ideas included can even be used individually as "small miracles"!

MY THOUGHTS:
This is a full length mentalism routine that can play for almost any situation from intimate parties to theatre shows. While the plot is not new in mentalism, Cris Johnson released a full hour show based on the idea of solving a crime, this still offers a good story line with strong effects. The methods used are workable and several options are explained in each scenario. You could also use the methods for other routines or develop your own story line plot.

The effect is divided in to four phases and each explained in detail. The first is finding out which spectator takes on the role of victim, murderer and eyewitness. The method used requires a bit of thinking and remembering on the part of the performer, but it does work and through deduction the mentalist is able to know who chose what role.

The second phase is where the victim chooses a murder weapon. There are two different forces explained. One using a gimmick envelope and the other a verbal force. Both are practical and work well in the structure of this routine. In both cases the performer has predicted the outcome.

The third phase is where the murderer chooses where on the body the victim was murdered, and this is my favorite of all. It's a very easy, yet clever idea which fits in to the story well. The

In the final phase the eyewitness calls out any time and it matches a prediction inside an envelope. The prediction is a watch with the correct time. The method might seem incredibly simple but again, within the structure of the routine it fits in perfectly.

DIFFICULTY:
The great thing about this is the routine. The methods are all fairly easy so the performer can concentrate on the story line.

BONUS:
You are also supplied with templates that you can used for each phase of the routine. These can be printed off. The gimmick envelope needed in phase two is easy to make up and even easier to use.

FINAL THOUGHTS:
There is nothing new in methodology but that should not deter you if you are looking for a great themed mentalism routine. With the popularity of mentalism crime shows on television this particular theme would be a great addition to any mentalism or magic act.

20 pages
COST: $30
Available from magic dealers worldwide
Wholesale: Murphys Magic Supplies
DOWNLOAD - $18 from www.yourmagistry.com

5 PROFILE/SKEWER by Garrett Thomas



AD COPY:
As the art of magic evolves, we find that a single amazing moment is often strong than an entire entertaining act. Coin magic, focused almost entirely on transpositions, is in particular need of something to make it "stand out" and give it more "depth."

With PROFILE and SKEWER world-renowned sleight of hand expert, Garrett Thomas bring you two amazing moments of strange that will give your audiences something very different to talk about.

PROFILE
In Garrett's new coin concept, you slowly press your finger into a Kennedy half-dollar that amazingly melts, shaping a deep impression into the metal of the coin. PROFILE includes an optional twist ending, as the portrait of the president can be shown to have been pushed out in 3D.

SKEWER
Garrett has reworked the classic Karate Coin into an illusion that allows you to slowly push your finger completely through a half-dollar and make it look as though it is melting in every direction through the face of the coin. This is definitely NOT your Grandmother's finger through coin trick.

INCLUDED with PROFILE and SKEWER are two amazing new tools, made from Kennedy half-dollars.

MY THOUGHTS:
Garrett has produced two very visual effects with these two gimmick coins. Each one is made to last and will work with a Kennedy half dollar. If you already use half-dollars then this can be added in to any part of your routine, or as a stand-alone effect. You are supplied with an instructional DVD and two special coins.

INSTRUCTIONS:
The value of this DVD is not only the gimmick coins, but also the excellent instructional DVD that comes with it. In here Garrett shares many methods for various switches which range from very easy to hard. The harder version is a roll over coin switch which is great if you are looking to do a quick switch. Under most working conditions where you would perform these miracles I would say any of the easier methods would be all you need.

There are studio performances as well as live performances and Garrett has included a lot of material on here. If you watch the entire routine you will have everything you need to give you a clear understanding of how this works. It just requires a little work and confidence in handling the coins.

I did find I needed more time with the Skewer coin to get my finger in the right position so as not to expose the effect too early.

Some of the switches taught include; The Fake Take, Spellbound, Snap Change, and the Rollover Switch.

I found Garrett's take on The Finger Palm very useful and made a lot of sense, it certainly made me change what I was doing to his method. It's these little nuances that make an effect like this really look amazing in the eyes of the spectator.

FINAL THOUGHTS
The coins are extremely well made, and this is a very commercial routine. I feel the Karate coin needed a re-working and certainly this could be the new coin through cigarette especially with fewer and fewer people smoking. You no longer have to borrow a cigarette, but can now make a coin literally melt. Both are just as strong as the other, and having two options is really a great idea. If you are working a bar or restaurant and people ask to see the melting coin trick, you could easily use a different coin and it's a different effect but same concept.

Great value for money and something I would imagine is easily within the handling range of most magicians. If you can switch a coin you can do this! Very strong and visual coin magic.

COST: $39.99
AVAILABLE FROM ALL MAGIC DEALERS
WHOLESALE: www.murphysmagic.com

This review appeared in Edition 4 and has been paid to be placed again.

6 SEX TEST Carl De Rome



THE AD COPY:
A small ball of tin foil becomes red hot in the spectators hand!

Sympathetic Heat
The magician takes some tin foil and rolls it into two small balls. He gives one to the spectator to hold. He then holds the remaining ball with some tweezers and places it in the flame of a candle to heat up. The ball held in the hand of the spectator will also heat up, as if the heat from the magcians ball transfers to the spectator's ball!

Voodoo Heat
This performance is very simple, perform the routine as taught but ask a second spectator to hold out their hand palm down. Hold a lighter about 10 inches beneath their hand and light it. Tell the first spectator (the spectator holding the foil) that they will feel the heat from the flame and the second spectator with the lighter underneath their palm will feel nothing.

Hot Spot - Sex Test
This is the preferred routine of the creator - Carl De Rome. Ask the spectator whether they have ever taken the 'Sex Test'. This usually gets a good laugh, although it tends to get a better reaction from a group of women rather than a group of men! Proceed with the method we teach you, as usual and as you hand the balled up tin foil to the spectator ask them to imagine what it feels like to have really good sex. Naturally the foil will heat up and the spectator will begin to laugh, until it gets too hot of course, in which case you can tell them they must have a very vivid imagination! Performed with a cheeky smile and not with a perverse, drooling leer this can be a very funny routine!

Also included;
- Bottle of special solution.
- Full handling instructions.
- Great routines covering handlings for Close-up Magic, Bizarre Performances, Comedy Magic, Cabaret and Stage Shows.

The bottled HEAT solution should LAST HUNDREDS OF PERFORMANCES, roughly one bottle may last the average magician ONE YEAR.

MY THOUGHTS:
I started performing a version of this in my mid teens, that is over 30 years ago. I never left home without it until I could no longer find a supplier for the necessary gimmick. Imagine my great surprise when Carl sent me this for review!! It is probably the strongest effect anybody could hope to perform. When I performed it all those years ago it involved a powder chemical, but Carl's version is much more practical because it uses a very special liquid solution. What makes this far superior is that at no time do you need to do any dirty work to get the trick to work. You do it once prior to your evening and it will last. This really makes the trick perfect for anybody working walk-around, close-up, bars, etc. where no set-up is needed between performances. It is so easy to perform and the instructions are clear and precise, including some great routines.

There are lots of ways to present this, and Carl's own routine is a 'cheeky' but fun way using a woman, and involves a sex test. For the single magician this should definitely be in your repertoire. Actually it's a fun routine that any magician, both male and female, could perform and get great reactions from. I can tell you from experience that people WILL want you to repeat it, and YOU CAN.

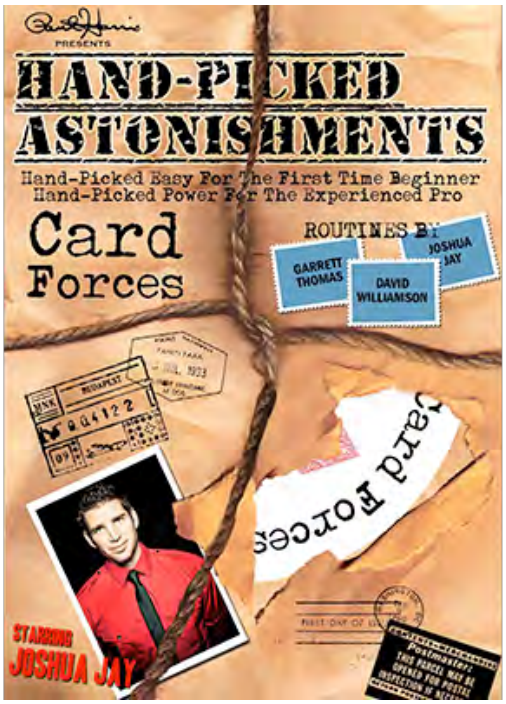
What makes this such a powerful piece of magic is that you borrow the silver paper that is needed. It also lends itself to stage as well as close-up performances. You can play this for comedy or serious.

There is enough of the special liquid supplied to keep you going for a few hundred performances. Another important point of this routine is that you can repeat it and nobody will be the wiser. I am so pleased to finally find another source so I can start performing this again. Perfect for the mentalist, magician and even a hypnotist.

COST £28- Including Worldwide Shipping
AVAILABLE FROM www.cdrmagic.com/heat.html

DVD REVIEWS

HAND PICKED ASTONISHMENTS - CARD FORCES by PAUL HARRIS & JOSHUA JAY



Professionally shot and edited footage that makes learning the classic forces taught in this DVD easy and fun, and will change the way you view many of the standard forces. Joshua Jay is the perfect person to host and teach this as he explains both the technical and misdirection aspect of each force.

It is obvious the research behind this has been very involved with twists on every force by some of the top card workers in the world. This is what makes this such a great DVD, because even if you already know how to force a card, you will want to learn the subtleties and many variations that will take your card force to a higher level. One example is the Cross-Cut Force – if you thought it was just for amateurs then this will change your mind! There is a great idea by Jon Armstrong where the spectator can shuffle the cards yet you can still perform a Cross-Cut Force.

Paul Harris's cell phone Cross-Cut Force makes this a modern miracle, especially if you use the spectator's phone.

Personally my favorite was the handling on the Split-Cut Force, which I've been doing for over thirty years. The handling taught on here is far superior to any other split-cut force I've ever seen and I'm now using it. This version does away with all unnecessary movements and looks exactly like it should if a spectator were to stay stop and look at a card. This is one you WILL WANT TO LEARN!

One of the key points of this is that as magicians we need to start thinking about our magic, whether it's forcing or controlling a card in terms of pictures, and pictures we paint in the minds of the audience.

If there is ONE force on here everybody should know or learn it is the Riffle Force. It can be performed anywhere, without a need for a table and the working conditions are perfect for every performing situation. This will take you step by step through the CORRECT way to do this force so it looks natural and go unnoticed by your audience.

There are also live performance shots so you can see Jay in a bar situation performing the forces in the real world.

One of the highlights is the work on The Classic Force. This force is dissected and every nuance discussed to give you a more successful force each time. Just as important as the force is an out should you miss – so you never look bad should you miss with The Classic.

Every major force is taught on this as well as some you may not be so familiar with, such as Feilder's Flyer using a drivers license which is demonstrated with a very strong card to wallet effect. The secret is diabolical.

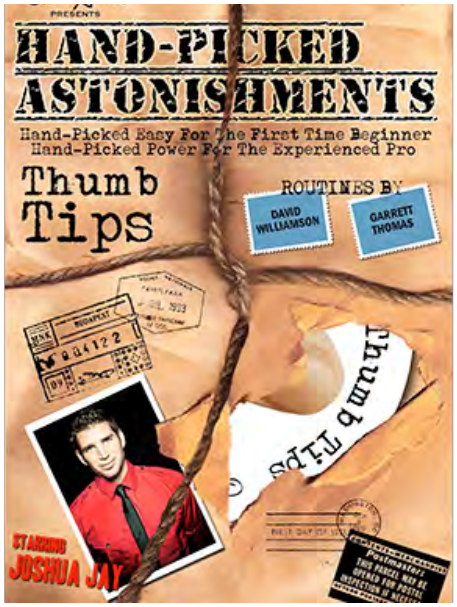
To ad to the mix there are some highly commercial routines taught by Jay, which involve the force, and again performed in a live bar situation. The reactions are real and not staged.

This DVD is one every performer would get benefit from including both amateurs and professionals. There are nuances and twists in here on every major card force that make this very highly recommended. Every single person who calls themselves a magician should know how to do one good force – and with this you'll have plenty to choose from.

Total Running Time Approximately: 55 min

COST: $19.95 Retail
ALSO AVAILALBE AS A DOWNLOAD
Available from magic supply stores worldwide
Wholesale from www.murphysmagic.com

HAND PICKED ASTONISHMENTS - THUMB TIPS by PAUL HARRIS & JOSHUA JAY



PAUL HARRIS HANK PICKED ASTONISHMENTS
Volume 1 – THUMB TIPS

Duration 36 minutes

Forget everything your granddad taught you about thumbtips (unless he was Dai Vernon). This DVD should be considered THE MASTERCLASS with a thumbtip, and will elevate any performers ability using this secret weapon. It features some of the most astonishing magic from magicians around the world, using one of the best tools a magician could own and taught by one of the best teachers, Joshua Jay.

Like other DVDs in this series the quality of filming and visuals are of the highest quality making it easy and fun to learn.

The material covered is hand picked to provide the viewer the best of the best when it comes to effects you can perform with a thumb tip and there is something for every type of perform the beginner to experienced.

As Joshua explains, a thumbtip is a secret pocket that is in plain sight and if used properly can take a piece of magic to a higher level. He makes a great point when he says, "Having a thumbtip is like a golf club. Just because you have the best golf club doesn't make you the best golfer. It's how you USE the club that counts", and the same can be said with the thumbtip.

There are many facets of thumbtip techniques taught including thumbtip management and how to look and feel comfortable wearing one, as well as the importance of relaxing while wearing one. It's these small nuances that make this such a powerful tool if used properly.

The section on stealing or loading the thumbtip in to an empty hand is one of the highlights – it enables you to cleanly load a thumbtip in to your hand without any suspicious or awkward moves. By using these techniques you'll even fool those who know about thumbtips. I LOVE the David Williamson steal of the tip – it's typical Williamson and I can see this becoming the standard move used by many.

As well as technique you'll also learn some highly commercial and strong tricks. There's a real variety of magic from a bent coin in a spectators hand routine, a super powerful sugar packet routine based on a David Williamsons routine, Garret Thomas's bill to sugar packet, and a routine called Salt and Pepper which offers something new in the world of thumbtip technology as well a very clever idea incorporating a fortune cookie.

This DVD covers all the basics plus a lot of extra work that will make both the amateur and professional want to rethink the way they use a thumbtip. There is no reason why you should ever feel conspicuous when you have the thumbtip on after watching this.

This is VERY HIGHLY RECOMMENDED.

Total Running Time Approximately: 35 min

COST: $19.95 Retail
ALSO AVAILALBE AS A DOWNLOAD

Available from magic supply stores worldwide
Wholesale from www.murphysmagic.com

BUILT TO LAST
By Doub Conn



AD COPY

TRCKY.COM is proud to bring you 3 hours of the underground legend, Doug Conn. Many of his most popular items, and a few new things, have been captured on video for the first time. 24 effects and more!

Doug performs each gem in his own stylists and beautiful manner. Prepare to be fooled by these routines. Each trick is then explained simply and clearly, leaving no detail unmentioned. These are neoclassic, and built to last.

"Doug Conn's magic is that rare combination of creative ideas, technical innovation, and smart presentations." Joshua Jay

"I strive to be as original as Doug Conn. That's why I uses so much of his material,' Tyler Wilson

QUALITY OF DVD:
This is a professionally produced DVD with different camera angels enabling learning a breeze. Doug's manner is laid which makes learning easy and fun.

MY THOUGHTS:
I had never heard of Doug's name prior to this DVD, and now I'm telling everybody about him. On my first watch of this I just didn't want to know how to do the effects, I enjoyed being fooled and charmed by Doug's magic.

If somebody were to ask me what DVD to buy to learn loads of great material they could perform under real world conditions, I would recommend this. The magic on here is not only strong, but it offers unique twists on standard plots. Just when I thought an effect was going a long a certain path, BAM, Doug does something and I'm completely thrown off my logical thinking. I felt like a kid again enjoying being fooled.

The first DVD are all cards and the methods are all easy to do. His Chameleon Sandwich was a real highlight, and anybody who performs any type of sandwich routine should check this out for a kicker ending you wouldn't see coming. A few effects use gimmick cards such as Pip Trip, but these can be made up on your home computer. It's obvious Doug has performed these pieces for a long time and worked them so you get maximum impact with as little effort in the handling. He also shares some bonus moves including Double Play, Tic Tac Turnover and various Triumph Tools. There are eight solid card routines on here, and all of them super strong.

Disk 2 is a real variety of close-up from coins to rubber bands and even sponge rabbits, but my favorite on here is a routine called Scramble. It is a coins across but using four different scrabble pieces which, at each phase, spell a word. It's very clever and would be perfect if you don't want to use coins but still perform a coins across routine. Actually I think this is much stronger as you see the different letters throughout each phase.

I tend to judge effects on whether or not I could use them in the conditions I work, which like most are varied. If you took the time to learn a few of the routines on here you will have magic you will continue to perform for life. Doug's thinking behind the effects and methods are certainly outside of the box, yet he remains focused on keeping them entertaining and strong. This is what makes this such a great product.

Whether you are new to magic or a seasoned pro I think everybody will get A LOT from this DVD set.

VERY HIGHLY RECOMMENDED
WATCH PROMO:
http://www.youtube.com/watch?v=m6JmjbEPSx0
Running Time Approximately: 3hr - 2 DVD set

COST: $50.00US

AVAILABLE FROM www. TRCKY.com

The Linking Rings
By Al Schneider



AD COPY:
The goal for these experiments was to push the envelope of existing Linking Rings technology far beyond its normal limits. We believe these goals have been realized in the Quantum Rings project.

You'll find two Linking Ring routines demonstrated and explained on this DVD. The first utilizes five rings and is a shorter routine suitable for use in a parlor show or as an opener for a larger stand-up show. The other is a six-ring routine intended to be a featured item in a very formal stage show. This routine utilizes several people from the audience to come up on stage to assist the magician.

Both of these routines serve to introduce several new bold and original ring concepts. The first is a five-ring false count that, while fairly easy to do, really appears as if you are fairly counting five separate rings. The other concept is a keyless ring routine. In the six-ring routine, the performer links the rings and gives them to audience helpers to examine. Please keep in mind that the helpers have all the rings and each and every one of them is completely solid. This is accomplished by clever switching, creating the appearance that single rings are linked together.

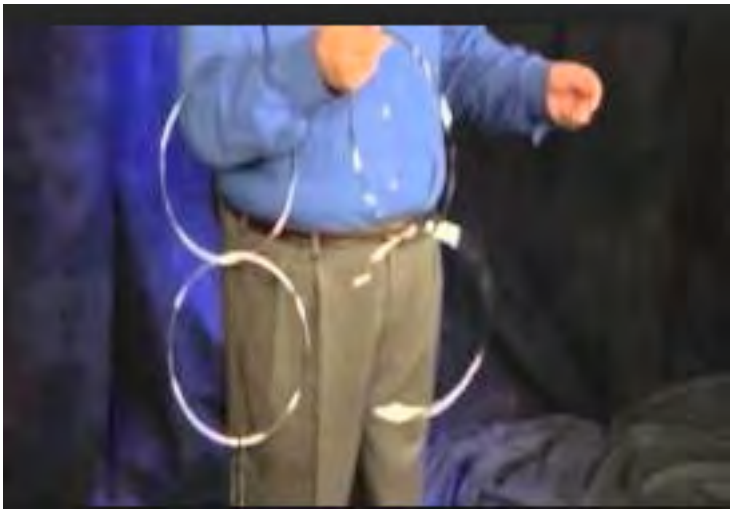
MY THOUGHTS:
If you are looking for new and innovative ideas for a Linking Ring routine then this is something you should purchase. There are two routines performed by Al Schneider, and while he talks his way through them in a studio, you can easily adapt both to suit your own style. You could easily learn either routine from start to finish, or ad some of the moves and concepts in to your current routine.

The Solo Linking Rings routine is a solid five ring routine but with the addition of an amazing fake count. Learning this count alone will help any performer. The moves are easy to do but Al's thinking really makes it look as though you have shown five separate rings.

The Full Stage linking Rings routine involves a box which is not only used to hold the rings, but also for several well thought out switches that would go unnoticed by the audience. If you have ever wanted to let the volunteer handle ALL of the rings then the second phase does exactly that. It's an incredibly clean way to link and unlink rings and then hand them out. Having nothing to hide is such a strong addition to The Linking Rings. This is definitely worth leaning, there is no excuse now for people to suspect a gap in a ring, even after The Masked Magician exposed it on television.
The final phase, there are clever moves that allow the rings to link and unlink until, finally, they are shown to be separate again. This routine has a nice flow and the bonus that it involves a spectator on stage who has examined the rings. The gimmick box is easy to make and can be adapted easily using your standard performing table.
The box actually has another reason, which is the opening effect using a flame idea. I wasn't too crazy about that but as I said, take what you want from this routine and use it in your own.

WATCH:
http://www.youtube.com/watch?v=e0bVWKQHmZI

COST : $34.95
Available from magic shops world wide
Wholesale: Murphys Magic Supplies



PINKY SWEAR
By Doub Conn



AD COPY:
A collection of miracles utilizing the Pinky Count and Pass.
Runtime: 45 minutes

MY THOUGHTS:
I think every single person who uses cards should know how to Pinky Count cards. Just as they should know basics such as a double lift or pass, the Pinky Count is a technique you will use all the time once you get the hang of it.
I learnt the Pinky Count after reading Ortiz's work on it, and was one of the best moves I could have learnt as a kid.

In this DVD Doug teaches how to pinky count and then applies it in various effects. You will also learn the pass, and in this case it is based on the Derek Dingle Pass.

Once you have mastered both of these techniques you can then set to work on some really amazing card routines by Doug Conn.

The first effect is Coincidice which is an original idea using dice and cards. It has a follow up moment with a nice punch finish making this a fun card routine. It's a new plot for me with a deck of cards which really appealed.
Magic Spell is a nice four ace routine where cards are freely placed back in the deck and you find them by spelling to them. This could be a great addition to any find the ace style routine and uses techniques already taught. As a bonus Conn also explains a slight of hand version for finding the aces. What is clever about Doug's handling is that while you are doing' moves' such as a pinky count other things are happening, which takes all the heat off your hands. If you have mastered the pinky count then this trick is very easy to do.

Legendary Ace Cutting again uses the pinky count to cut to the aces in a borrowed deck. This is an in the hands version that is easy once you know the pinky count. It's a very direct ace cutting routine.

Artistic Application is a Gary Kurtz idea but uses freely chosen colors that appear on a card, which acts as a canvas. It's a very interesting card routine that could easily be brought in to play during other card routines. The idea of having a color joker helps when the spectator chooses a color to use for this effect. This is a really clever application of the pinky count to end up with a highly unusual card routine.

The final piece taught on this DVD is how to combine the pinky count and a pass with a memorized stack. There are a lot of applications by using these two tools. For anybody who uses a stack you will want to learn the pinky count and a good pass which will enable you to do more with the selected card. To get to any card from any position you will need to learn how to pinky count thirteen cards, but with practice it can be done.

This DVD has great production quality and at the end there are some extended teaching where Doug performs at various speeds to really help you understand the best way to do the moves. It also includes other tools that any card magician will want to learn such as the tilt set-up, a riffle pass, and a classic pass.

I've become a huge fan of Doug Conn's and for those who love cards will definitely want to get this DVD. The magic on here is original and can be used by themselves or combined with other routines.

WATCH:
http://www.youtube.com/watch?v=f2JsaLuYW4M
COST: $12.00 Instant Donwnload or $15.00 for DVD
AVAILABLE FROM www.TRCKY.com



Salt & Silver
by Giovanni Livera



AD COPY:
Seasoned to Perfection!

Beautiful productions, smooth vanishes, and impossible appearances, Salt & Silver has all of this and more. Not only is Salt & Silver a polished, show ready signature routine from one of magic's greatest innovators, Giovanni Livera, it is also the perfect thing to sharpen your sleight of hand and master your misdirection. With this DVD you will learn every detail of this time tested audience pleaser. Seasoned to perfection, this is Salt & Silver.

"It is surprising, amazing, humorous and very magical. I was both fooled and delighted." - Eugene Burger

"As good as I have seen. His timing and misdirection are perfect. Go for it!" - Dean Dill

"Unlike most table tricks this one is sophisticated and magical enough to include in a formal performance. Dinner and a show." - Eric Mead

"This routine is subtly seasoned to please. It is Tommy-Wonderful. Malini would have swooned. Vernon would have wept." - Jon Racherbaumer

"I watched Gio do this routine three times and each time I saw it, I shook with my head with how magical and amazing it is. One of the most entertaining and mystifying effects I have seen in years." - Barrie Richardson

MY THOUGHTS:
This is one of most elegant pieces of magic I have seen. It is such a beautiful routine to watch and even more fun to learn. This has obviously been honed over a number or years and through countless performances so every detail, every movement and nuance is worked out to get the most impact.

The routine works incredibly well as a silent piece, with or without music and is the perfect table routine using nothing more than a salt shaker and three coins and napkin.

This is a routine I liked so much I have now added it in to my repertoire. I perform it silently as Charlie Chaplin and have a video camera on me making it ideal for a larger venue. There is something very poetic about this and it is a rare routine that makes magic an art.

INSTRUCTIONS
Very precise and clear. The routine is broken down in to segments making it much easier to follow with the coins in hand, then stop and work on that part then move on to the next. Practicing like this I was able to get the routine down within a few days. I would NOT suggest performing it in public after a few days practice, but you can certainly master the moves.

The production of the DVD is of the highest quality with lots of different angle shots. Giovanni takes his time making sure the viewer can follow and understand each of the moves and shares techniques and advice on getting the most out of this routine. Timing and misdirection are important but it's all covered. If you follow what he says you'll have no problem getting the same response he does.

There are several performance shots both live and in studio which is great because when you do master it you can follow along with the props getting a feel for his timing.

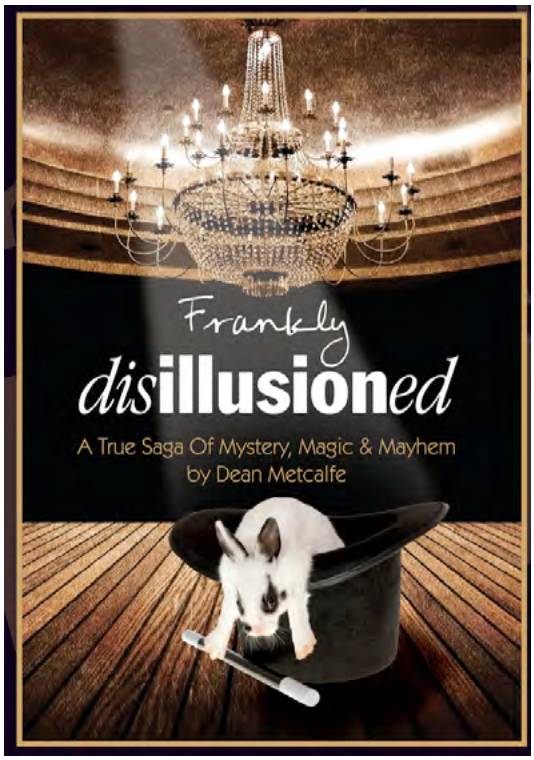
DIFFICULTY
This routine is for a person who is comfortable with coins. You need to be able to palm three coins, and drop a coin from a hand but that is probably the hardest thing to learn. Because of the structure of this routine the moves themselves aren't difficult. Because this routine is such a masterpiece of magic it would be worth putting in the time and effort because you'll end up with a piece that can play anywhere.

It comes with the DVD and an ordinary salt shaker. You supply your own coins.

WATCH:
http://www.youtube.com/watch?v=EbrtSeAOqv8
COST: $50.00 US
AVAILABLE FROM ALL MAGIC SHOPS
WHOLESALE: http://www.murphysmagic.com

E-BOOK REVIEW

FRANKLY DISILLUSIONSED by Dean Metclafe



AD COPY:
Frankly Disillusioned is the crazy, "rats an' all" tale of master magician, Dean Metcalfe and his sometimes hilarious, often chaotic, globe-trotting adventures with his glamorous assistant and wife, Claudine.

Dean explains with honesty and humour, how his and Claudine's lives turned from a world of dazzling illusions to a world of bitter disillusionment. He candidly tells how their glamorous (?) lifestyle took them at times, to the edge of their endurance and had them sleeping with rats, dropping through the skies and plunging over ravines.

The magician exposes how he and Claudine were deliberately set-up and cruelly humiliated by the production company behind Britain's Got Talent. All in the name of light entertainment!

This must-read book also offers a revealing insight into the secret world of magic and raises a colossal question mark over the curious and intriguing issue of life after death.

MY THOUGHTS:
This would definitely have to be one of the best books about somebody's career in magic I have read in a very long time. This is a true account of the good, bad and ugly of show business from a husband and wife who have entertained around the world.

There were stories in here that made me question how they could carry on in this business, but Dean's passion for magic just kept pushing them to the next job. Having been in the business myself full time over 25 years I can relate to all the moments of horror and the good times they had.

They both became well known after their appearance on Britains Got Talent, but not for the right reasons. In here you will finally read their account and how they were treated and lessons we can all learn about putting ourselves forward for these type of shows.

It was so refreshing to read something that explained exactly how this business is, warts and all. Far too often we only get to hear all the glamour, which gives the wrong impression of what we as magicians go through. This is one book I would like to see do well not only with magicians but also the public. It would be a real eye opener for them as to what artists go through to do something they have spent a lifetime working on.

This is an easy read and once you start you won't want to put it down. It's the perfect book to read on your Kindle or iPad, but is also now available as a paperback.

When I finished reading this I was compelled to write to Dean and thank him for sharing his stories. If you are new to magic then this is A MUST READ to find out what life can be like if you one day choose to become a full time professional. As Dean says, it isn't all glamour. The professionals out there who have their own experiences will LOVE this book because you will relate to what they went through. There are stories in here that really made my hair stand on end and I wondered how I would react if I were in the position. From stories about working cruise ships to strip night clubs and television shows this book covers it all.
EXTREMELY HIGHLY RECOMMENDED

E-BOOK COST: $4.99
Printed Version: $15.99
AVAILABLE FROM: http://franklydisillusioned.com/
Contact: sam.baker@franklydisillusioned.com

THE REAL THING
by Atlas Brookings

AD COPY:
When this routine was first released in the Pyscrets publication 'Liber Mentis', it created quite a stir. It offered a means of performing both a lie detector type routine as well as an incredibly clean and direct mind read, devoid of any standard form of method. At the time, the text was only available through the Psycrets publication, but, after the widespread approval it received, the text has been reworked and dramatically extended, offering 22 more pages of additional material. This new material not only contains another means of performing a clean, impromptu, and apparently impossible mindread, but it contains instructions for a book test that is unlike anything you have ever seen before!

Imagine being able to have someone choose a word from a book, close the book and set it aside, and then change their word to any other word they can think of (and I'm not talking about a different word from the book, but any other word they can think of) - only to have the performer subsequently reveal their new word with NO fishing!

For the first time, this extended version of 'The Real Thing' teaches you how to do this and much more!

Released publicly through this site for the first time, this text contains an astonishing array of impromptu routines! Any time you are asked to perform a feat of mind reading, all you need is a pen and something to write on.

For example:

On five (or more) different pieces of paper (business cards work well) you write a unique sentence, folding each card as you finish.
The participant takes all five pieces of paper, and while you turn around (or leave the room), opens one and reads it.
Once this is done, the Mentalist has a short chat with the spectator, and then tells them the sentence they were thinking of. The papers stay in the participant's possession the entire time.
No peeking, no confederates, no dirty work - Just REAL psychological Mentalism.

MY THOUGHTS:
Is it really possible to read minds? After reading this e-book I believe I can, at least that's how I felt. Inspired by Jon Thomspons' Naked Mentalism, Atlas has taken the method to another level. I have been doing this and it really works, so it's not some pipe dream. It is very easy to understand and this book is well written so you don't have to be afraid of psychological thinking. I couldn't wait to try it out on friends after reading and it blew them away. The great thing is once you have learnt this you'll have some incredibly powerful impromptu mentalism that will fool people badly.

The method can also be applied to a book test. There is a gimmick book involved which is described how to make, or you can order one online from the author. I would probably just order one because it's not expensive and save yourself a lot of time and trouble. I would say it's easily one of the strongest book tests I've seen in some time.

For close-up performances there is a great routine with business cards using the method. You can perform this on one person or several. There are a lot of variations explained in this e-book. It's the method that really impressed me because I hadn't come across it before, and my mind was alive with ideas on how to apply to other effects.

This is some of the best psychological thinking I've read, because it's not hard to understand and even easier to put in to practice. If you could really read minds this might be the way to do it.

40 Pages
Price $32.00 for INSTANT download!
Available at:
http://www.atlasmentalism.com/AtlasProductsCatalog.html

NICKLEWIN.COM

THE SOLE ONLINE STORE FOR THE MAGIC OF NICK LEWIN.

NICK LEWIN'S

ULTIMATE LINKING FINGER RING ROUTINE

"The Linking Finger Rings is one of the great magic effects, and Nick Lewin's original approach possesses elements found nowhere else. It fools the eyes, ears, and, more importantly, the mind."

-David Regal



REMARKABLE MAGIC & MORE...

Join Nick's blog at RemarkableMagic.com

Paid Advertisement

Milly Diop, Baby!

Tight Budgets ... No Problem

... it's in the creativity!

DEAN HANKEY
& ERRIN HOGAN

Wow, this is one that if understood, can change MUCH of what is created in the micro show (1-5 member teams) design today. Basically, if you have a budget of $5.00 or a budget of $5,000,000 to accomplish a project / new routine / marketing campaign, etc., your audience does not know this information. So … "Make it Look Like You Did it On Purpose" and work with in your means in a creative way. Here is an easy example:

Suppose you have to decorate your Children's Show Fundraising Event (your school client / sponsor wants to help fund water wells for kids in another country in this example), where you anticipate having 50 - 100 kids in attendance at your show that only holds 100. You have 3 weeks lead time, a budget of $50 for this additional "branded" effort (fundraising for the water wells … remember?) event, and only 2 friends (er … volunteers) that have offered any pre-event help. Your theme for the event is "Helping Hands" and you are focusing on the subject of helping your fellow planetary neighbor as our main focus, with a short fundraising "call to action" planned towards the end.

As you sit down to brainstorm, you remember that you are not much of an artist (and neither are the 2 volunteers.) As you have a limited budget you really can't buy many decorations, or you won't have a budget to cover a few snacks, some flyers to be made, and a gift for those that DO offer to support the cause after your time with them. What are you to do?

"Make it Look Like You Did it On Purpose" is the key.

You quickly take an inventory of your bed sheets at home, and find that there is that older semi-white twin sheet that you hardly ever use for your guest room anymore. (you get permission to use this, or ask forgiveness later, depending on your household practices…grin.) Next you're off to the garage to see if the spray paint you used to repaint your mailbox bright purple (there is no accounting for taste here) is still around… and guess what, it is. Taking these prizes with you, you hurry on down to the school to raid … er … borrow supplies from one of the sponsors classrooms crafts stash … looking for construction paper, crayons, scissors, tape, etc.

With all your goodies in hand, you and your assistants get cracking at trying to make something out of all this. Fortunately, you had an idea all along that included tracing your hand, and those of your volunteers on the different colors of construction paper (and depending on how much you … ummm … "borrowed" you can figure out how much of the room to decorate starting with your focal point (the yet to be decorated sheet) and move out evenly on both sides from there.) Next, you take one of those traced hands, and slowly draw in light pencil an artistic (read: the best that you can do this) large hand on the sheet as large as it can go. (if you have access to an overhead projector, one of the volunteers can hold their hand on the screen, while the other 2 of you TRACE it on the large sheet). Now you draw / trace up the words "Helping Hands" on the sheet and then use the markers / spray paint you found to paint it all.

OK, back to the theory … you can see that with a little bit of searching, and minimal artistic talents, you have created a very nice focal point for the event AND kept it in budget (next to nothing!)

Nuff said on the theory… so how do you apply this to your performing work, you ask? (good and valid question) Simply put, remember that your audiences DOESN'T KNOW about your resource limitations / experience level / trial of a new routine… so (all together now) "… "Make it Look Like You Did it On Purpose"

NOTE: thank you to all of you who offered your own insights to our last BIZofSHOW insights … and this is your invite to chime in again at: www.facebook.com/BIZofSHOW and click on the MESSAGES button! See you next month with more insights into using Show Business to Grow (Your) Business.



GROW YOUR BIZ



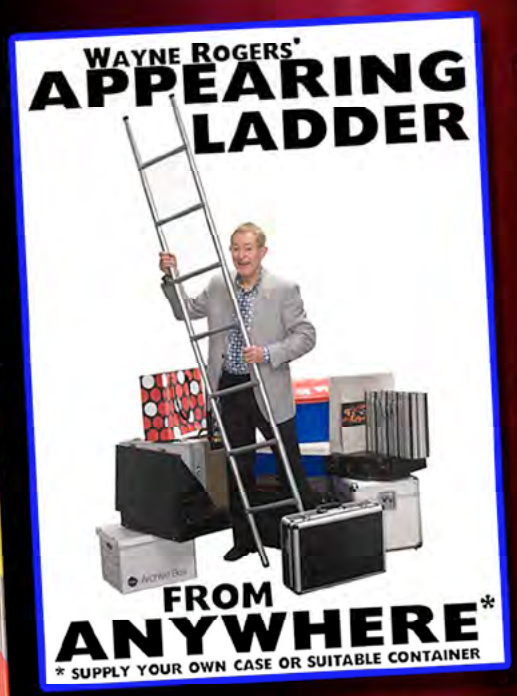
Show BUSINESS ... it is right there in the name. Your Business is about connecting to Your Audience's Wants, Desires, Interests, Perceived Needs and so much more. Invest in yourself over the next 52 weeks ... and WE WILL INVEST IN YOU ... that's right ... We have a FREE TOOL SET to help you grow your business over this next year, just visit us at www.facebook.com/BIZofSHOW and we'll make you a BIZofSHOW: Insider for FREE to help you use ... Show Business to Grow (Your) Business!

"Put me on the spot in ANY business setting and I'll HAPPILY admit that working with the MicroBizDudes has to be one of the best business partnerships I have ever experienced!!"
Dennis Vander Houwen
MagicianVillage Website & Community Project

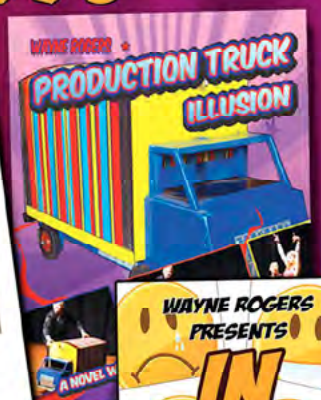
microbizpresents.com
BIZofSHOW.com

CHICANE ENTERPRISES LTD * AUCKLAND * NEW ZEALAND

ORIGINAL MAGIC BY WAYNE ROGERS SINCE 1996





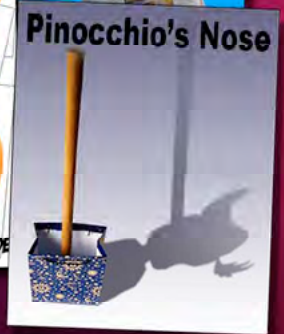












www.nzmagic.com

BACK ON THE STREET PART THREE

FROM THE DESK OF KEITH FIELDS



Regular readers who have followed my exploits thus far will know that Sunday was an interesting day! If you are a new reader maybe you should download the last two months of Vanish Magazine for parts one and two. You might as well because it is the best free magic magazine in the world.

Sunday has arrived and with it day three of my foray back on the street. The successes and failures of the first two days are behind me, lessons have been learned and my faded memories have been rekindled and I am looking forward to another fun day of busking.

Today is already different as one of our intrepid trio has backed out. It is Jeremy's daughters birthday, a feeble excuse but we all understand. This means that the old street hierarchy rears it's head and the various pitches get to be reassigned for the day. Emmett gets in first and decides he is going to work Jeremy's pitch on the East side. I am quite happy with this as I was watching him yesterday on his pitch and it seemed that every time I looked up he had a huge crowd - his pitch was obviously better than mine. However the best laid plans are often scuppered by the actions of other people, in this case there is a classical guitarist who has beaten Emmett to his spot. And worse... he is using an amplifier!

As I mentioned in my last piece amplifiers are not allowed in Chicago but for some reason the police today do not seem bothered by that infringement. The volume is low but carries across the whole area meaning that the East side pitch is not going to be workable. Emmett, being a man of peace takes the pitch I was working instead, and he is quite happy about it. Unbeknownst to me at the time he had spent the whole of yesterday looking at my pitch and seeing me with big crowds. He was thinking that my pitch was better than his!
Truth is that I only looked over to see how he was doing when I was struggling to get my next

crowd, and he was doing the same to me. A lesson there for all of us. We should concentrate on our own game, work our own ground, and not worry about what others are doing. Time spent jealously looking at others is time that we will not get back.

Before I tell you what actually happened that day I want to give you some thoughts on what I call 'the money trick'. This is not necessarily a trick with money. It is the trick, or maybe 'routine' would be a better word, that will make people reach for their wallets rather than their spare change.

Any study of the art of the street will quickly show that some tricks come up time and time again, and they are often what we refer to as the classics - The cups and balls, A routine with a borrowed bill or ring, card to impossible location, strait jacket escape, any trick that seems fraught with potential danger to life and or limb.

In my case my money trick is a trick with money. I call it the bill in banana but that is not what actually happens, the banana is merely comedy by-play. I also have a chop cup routine with large loads from my hat which I also close with. Both those tricks become openers if I am doing bigger circle shows and in that case I close with a strait Jacket escape. Today I am doing a sidewalk semi as there is not really enough space or big enough crowds for the strait jacket. And besides that... it's hot!

The key to getting money out of an audience however is not the trick. The key is in your relationship with the audience. Any trick will do as long as it is a good one. You will make a lot more money if you find ways to make the audience like you and care about you. You should not be just a guy or a girl doing tricks, if you are they will watch and walk away, you need to somehow cross over into the personal space of the audience and become their friend.

It is very hard to describe exactly how to do this. You need to experiment and try different attitudes. Part of it is a twinkle in your eye, another part is your easy and likeable manner, still another is your ability to say stuff that others wouldn't get away with. Ask yourself this question. How much do you care? What do you think about the audience? What are you really doing? If you really want to give them your best then they will want to share what they have with you.

On a less esoteric note there are things that you can actually do to draw people in and the biggie is to involve them. Give them stuff to hold and examine, ask their names and make them the stars of the show. Be generous and share the stage. See yourself as the enabler, someone who is there to release the child in each of your audience. Find ways to let your audience get the big laughs.

But none of that stuff did me any good at all on Sunday! I was smiling and talking, my eye was twinkling, I was juggling and joking, trying every trick that I knew and yet I could not stop a single sole. Even the children were ignoring me! A couple of times I managed to get a 'rolling crowd' (see last month) but never got a show going before they evaporated.

This curse lasted for the first hour and well into the second, at last I managed to get something started. The crowd started to build and I had an amazing show. By this time I was sapped of energy as it takes more effort to pull a crowd than it does to do a show. Somehow I got through it and with a sense of relief hatted the crowd and that one show was my biggest hat of the weekend. Having broken the curse I had a short break and went for a coffee to recharge my batteries. Returning twenty minutes later with renewed energy from the coffee and counting the previous hat I ended up exactly where I was an hour earlier - unable to stop a single person! The only crowd I had in the next hour was when Jeremy arrived with his family and offered to seed my crowd (it only takes a couple of people to get things going). Besides it was his daughters birthday and she deserved some magic other than that on offer from her father. Twenty minutes later my audience still consisted of... you guessed it... Jeremy and his family. They were a great audience. They laughed and clapped and I think that they genuinely enjoyed the show. But try as hard as I might I could not get anyone else to join the fun.
At this point I decided to pack up and go home. Not defeated as I had a great weekend. I relearned some forgotten techniques and even learned some new ones. If you want to learn how to be a great performer you need stage time, something that you can only get in a place where you can do several shows a day.
Working as a street entertainer is the most fun you can have with your clothes on - even on a bad day.



NICK LEWIN PRESENTS ...

Health Tips for the Road Warrior

The recent death of comedian/ magician Hal Spear, courtesy of a heart attack, was just another reminder about how entertainers have become front of the line in regards to getting sick, and worse, as they travel the world to ply their trade. It is with this in mind that I write this short column containing a few useful and possibly life saving ideas about how to stay healthy on the road. I have spent most of the last 30 years as a road warrior and believe me I can pass on a tip or two.



Above: Hal performs his CSI color change hanky routine and below is the effect sold today.



Let's begin with the big one, if you are going on an extended road trip or cruise gig you should think very carefully about purchasing travel insurance for the journey. It doesn't matter what insurance you have (or do NOT have) in your home country, travel insurance can be a life saver when you are traveling. It is also a bargain, especially if you need it. Every overseas trip I make I take out travel insurance from my local State Farm Insurance agent---it costs me about 5 dollars a day. This insurance covers the cost of evacuation to a hospital if needed and means you get attention immediately if you need it. Not bad for the cost of a Starbucks latte.

The process of flying, and travel in general, has become more and more complex and frustrating and I know many people who had their first indication of a heart problem when they had an attack, and you can do a great deal to help yourself from being a statistic. If you are over 45 you should be taking a 'baby' Aspirin everyday as a matter of course. You should also carry chewable or dissolvable Aspirin with you, that you can munch on if you suspect you are having a problem. If you are having a heart attack this can save your life or at the very least vital heart tissue.

A common misconception is that a heart attack causes great pain, well it isn't always that dramatic, David Bowie had a heart attack onstage and just thought it was his guitar strap weighing heavily on his shoulder. Watch out for any unusual pain around your upper chest, shoulders or arms. The key phrase here is unusual. If you feel it---pop those chewable or dissolvable Aspirin. Another key tip is not to lie down if you are not sure whether you have had a heart attack--it pays to keep upright and standing.

Of course there are many other lesser problems that can hit you on the road than a heart attack, but it is a great place to start our discussion. Another key piece of advice is to make sure you keep moving when you are on a long flight. You must keep that blood circulating

and try and cut down the chances of blood clots in your body. Walk around the plane a little and do some knee bends in the galley, at least you will keep the flight attendant amused.

Germs are everywhere and we get used to most of them, however there are some very nasty new variations out there scattered around the place. Constant hand washing with soap and hot water is great but not always practical, so make sure you have Purell or another high quality hand disinfectant with you at all times---and use it. When you have shaken hands with someone, don't be obnoxious, but do try and free yourself from acquiring their germs as soon as socially possible.

I don't want to make you paranoid (I probably have already) but hotel rooms, airplane seats and ship's cabins are a hotbed of potentially nasty germs. I carry a package of antiseptic wipes with me and the first thing I do on entering a hotel room is hit the danger spots and swab them down. What are the danger spots? I would suggest starting with door handles, headboards, light switches, remote controls, phones and table-tops. I could go on but I think you get the idea.

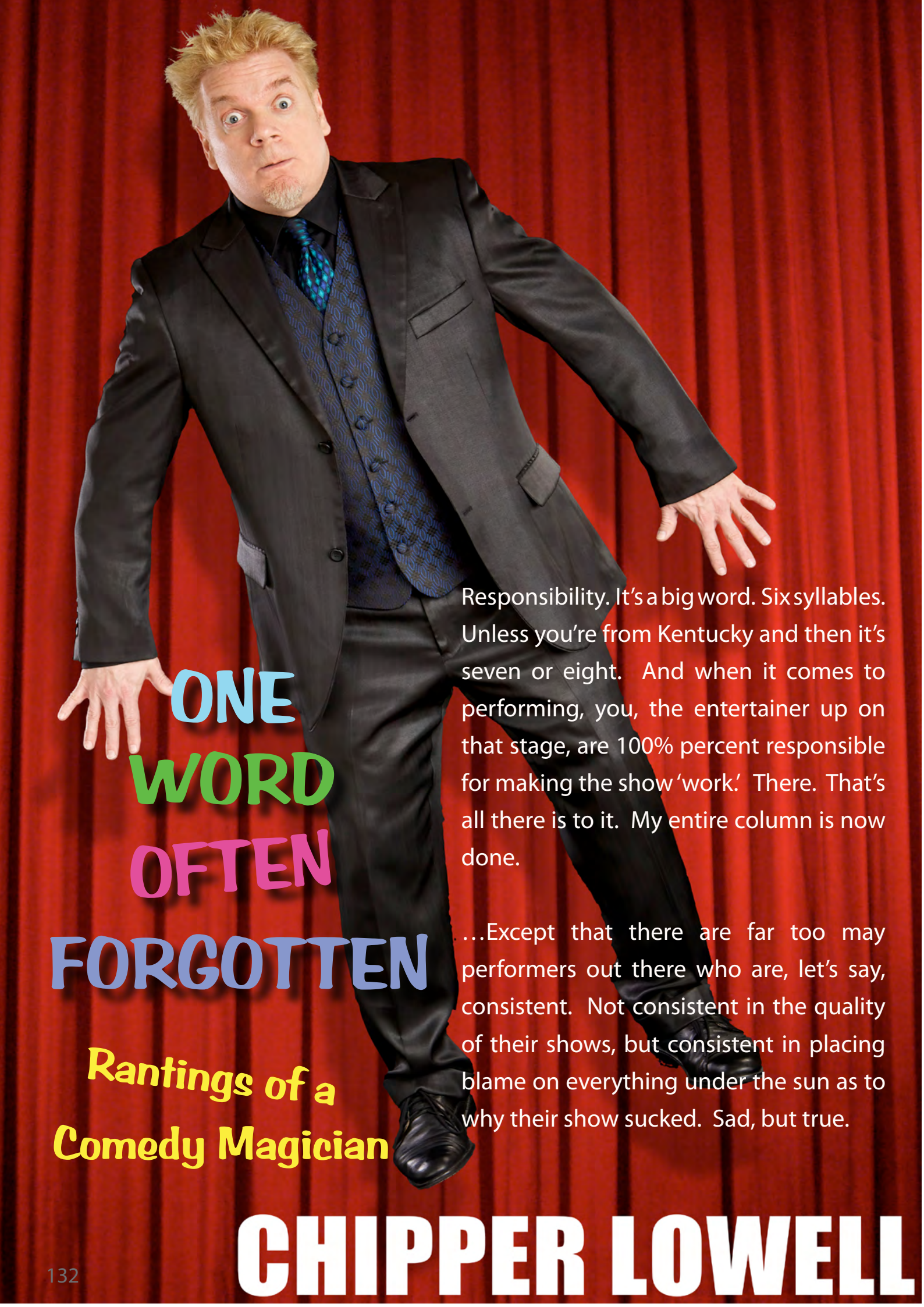
If you feel a little silly taking these precautionary measures when you enter an apparently clean hotel room do what I do and pretend you are James Bond checking out the room for hidden microphones! You have no idea if the last person staying in that room was healthy or sick as a dog! It is also a pretty safe assumption that who ever cleaned the room did the most minimal job they thought they could get away with. Nobody cares about your health as much as you should.

I also carry a small but important mini medicine kit with me on the road and suggest you do too. I carry cold capsules, antiseptic throat lozenges, immodium, triple strength antibacterial cream and band aids. Most important of all I carry a really powerful course of antibiotics that was prescribed by my doctor for potential strep throat or upper respiratory problems. If you really need them on a road trip, you may not have the time or opportunity to visit a Dr, who may or may not have the slightest idea of what you are saying! Plan ahead.

I suspect many of you reading this will just think I'm a hypochondriac and wish we hadn't wasted the space on this information, when we could have published another cool double lift. Well this is some of the best information I've learned in my years as a professional magician and I share it hoping that it can be of help. Traveling is part of what we do in our business, whether across town or across the world, and certain precautions just make sense.

Oh, if you want just one magical note in this column---pack an extra thumb tip too, if you use one in the show. Some precautions just make sense.





ONE WORD OFTEN FORGOTTEN

Rantings of a Comedy Magician

Responsibility. It's a big word. Six syllables. Unless you're from Kentucky and then it's seven or eight. And when it comes to performing, you, the entertainer up on that stage, are 100% percent responsible for making the show 'work.' There. That's all there is to it. My entire column is now done.

…Except that there are far too may performers out there who are, let's say, consistent. Not consistent in the quality of their shows, but consistent in placing blame on everything under the sun as to why their show sucked. Sad, but true.

CHIPPER LOWELL

The Number One thing that most entertainers usually put the blame on is the audience. I've always found this sort of interesting in that an audience is made up of hundreds or even thousands of individuals and yet, somehow, performers will coalesce them into a single entity when it comes to pointing the finger at them for a bad show.

Guess what? The audience is not only NOT to blame, but they are actually on your side and hoping beyond hope that you'll succeed in creating an entertaining evening. Whether they know it or not, they are secretly rooting for you because without a good show, they can only imagine how painful the next hour or two might be…Right up there with sitting through a sales pitch to buy your very own timeshare. Yep, downright painful.

A close second to blaming the poor audience is blaming the venue. And yet, if you think about it, that venue, be it a ballroom, comedy club, theater, backyard patio, restaurant, etc., has been exactly the same since it was first built. There really are no surprises when you really think about it when it comes down to the performance space. The only 'new' factor in this equation is YOU. Not the venue. You.

So, again, we come back to that pesky word: Responsibility. Ultimately, after all is said and done, you are responsible. For everything. And you should be. You are not only responsible for the show, but also for all the research needed for you to succeed with your show.

So, let's tackle a few topics regarding taking responsibility and what you can do about each situation. Come on! It'll be fun!

1.) AUDIENCE – If you're working a private or corporate event, you do have the ability to strongly 'advise' your client how the seating should be arranged for your show. That there shouldn't be a 50ft. dance floor acting as a wide moat between you and your audience. That you need the spectators to be close and directly in front of the 'performance area' in order to connect with them during the show. That a wide seating arrangement will spoil some critical sightlines and unintended viewing angles which might expose some magic to them.

"... there are far too many performers out there who are, let's say, consistent."

Will some clients or party planners complain if you try to move the chairs? Yes, but only a few. The thing is, you're selling not only your show to these clients but also your valuable expertise in entertaining people in these unusual situations. So, who best to know how to set up an audience for maximum entertainment value?

I'm not only concerned with the placement of the audience, but also who makes up that audience. Are they blue collar, white collar, young, old, married, single, religious, hip, conservative, etc. Did they have to deal with bad weather in order to make it the event? Are they dead tired for an entire day of talks and lectures before stumbling into the evening festivities? It all matters, and every little details about the audience, individually and as a whole, will determine how I approach performing my show for them.

2.) PERFORMANCE AREA – If you don't research the location of where your gig is, then you're really leaving quite a lot to chance. Granted, if the show bombs, you have something cool to blame, like the audience couldn't see your show beyond the second row of seats because there wasn't a raised platform, or the band took up most of the stage and didn't leave you any room to perform your favorite Steinmeyer illusion when it was your turn. Boo-hoo… With every corporate event I do, I have a detailed "Tech Sheet" which offers up examples of a "perfect stage set-up" for them to follow as closely as they can. I explain why I need a riser and why I need it to be a certain width and length. I explain where I need audio connections to be, and where I should have an extension cord sitting and ready to plug in my own show equipment.

But I also go a step further. I will often bring my own mic system just as a back-up, just in case theirs is inadequate or rinky-dink. I also bring my own spike tape (thin stage tape for marking on the floor where props will be positioned.) in order to mark off the boundaries I need to perform on the riser supplied. This informs the band, the speaker with a podium stand, the organizer who also wants a table full of awards up on the stage, etc., what area must be kept completely clear in order for my performance to go off smoothly.

And what if there's no riser? No stage? Then you adjust accordingly, knowing long beforehand what the circumstances will be. For instance, if I know I'm outdoors, I will purposely change up the routines that work best in an outdoor situation. Again, I leave nothing to chance. As with any other business out there, the more prepared the better.

3.) THE INTRODUCTION – More often than you'd think, a client has "done their homework" and copied literally everything off your website in order to give you a wonderful 10-page

introduction. Nothing can 'kill' a show more than an overly flowery intro that makes people think you have a huge ego even before you set foot onto the stage. Long before the show even starts, I do one of two things: A.) Take a look at the client's script for the evening (if they have one) and edit my introduction down to just two to three sentences, or B.) Simply hand them a large print version of my introduction written by yours truly. It's quick, has just a few credits mentioned and gets the audience in the right mood and mindset for the show they're about to see.

4.) THE PERFORMANCE – Along with the magic effects I already have planned for a particular show, I also carry anywhere from two to five additional routines with me. This way I have several options to choose from for my performance, based upon the type of audience, the type of event, and the venue limitations that may wind up surprising me once I arrive at the location. A great example that has happened to be three times now, is arriving at the ballroom only to find that the stage riser has been set up against a large wall of mirrors. Not the best situation for a magic show. I quickly had to cut any routines which couldn't be done "in the round" and replace them with new ones on the spot. Failure averted. Always better to be prepared and safe than sorry.

5.) VOLUNTEERS – Okay, this one is probably another common complaint from magicians. They love to say, "If only I had a good volunteer up onstage with me, that show would have killed!" Well, like a broken record, let me bring up that almighty word again: Responsibility. (Sick of it yet?)

Before any of my shows, I am studying the audience like crazy thru a side curtain, or standing along the edge of a ballroom or meeting room to check everyone out. I'm looking for the well mannered, happy people, who seem to be a good cross section of the audience in attendance. I'm studying them to see how they react to the speeches given before I go up onstage. Or how they converse with others at their table during dinner service. If you've noticed by now, I tend to leave nothing to chance.

The same goes for when a volunteer is invited up onstage to join me during a routine. At this point in my career, my "volunteer success rate" is about 99%, based on knowing who to choose from years of experience and knowing how to manage them onstage should they get a little out of hand. But what about those volunteers that get up to 'help' and suddenly like Jekyll turning into Hyde, they morph into a crazy personality you hadn't counted on? We're not talking wacky here, but bad, evil people who you realize want nothing more than to destroy the moment, your show, your magic and your reputation.

What to do? Why dismiss him, of course! Send him (or her) back to their seat and find someone else. Plain and simple. And yet, I'm surprised by how many performers out there feel it would be too awkward to do this, so they struggle through their routine using the Spawn of Satan, and the show dies a horrible death. My thinking is this: 10-30 seconds of dismissing the troublemaker and finding a better volunteer will only lead to a great routine enjoyed by all, while holding onto the bad guy will only affect the entire rest of your routine, overall performance, and your reputation. Fear of dismissing the bad apple will inevitably mean that you lose, the audience loses, and the entire evening is shot. So, do the right thing. Be responsible.

I've only touched upon a few topics here, but you get the idea. Don't placate yourself into thinking that other factors are to blame when it comes to a bad performance. With that logic, you might as well also praise everything OTHER than yourself when you have a good performance. So, do the right thing. Be responsible.

As always, please feel free to email me with your questions, suggestions, etc., any time. Would love to hear from you! CHEERS! Email: chipper@chipper.tv



HAND CRAFTED DIARY



DIARY PRESAGE

ULTIMATE DATE BOOK PREDICTION

PAUL ROMHANY & MIKE MAIONE

OVER EIGHT DIFFERENT ROUTINES

AN AMAZING NEW BOOK TEST

COMING SOON

BAG OF TRICKS
Indiegogo Campaign Video



By Bill Warren

Just as Spencers Theatre of Illusion is not your typical magic show, Kevin Spencer is not your typical magician. Over the course of his decades long career, he has left a trail of accolades in his wake including 2009 International Magician of the Year and six-time recipient of the Performing Arts Entertainer of the Year title. But perhaps his most cherished honor came when he received the Harry Chapin Award for Contributions to Humanity.

Spencer has a passion for helping individuals with learning and developmental disabilities. In addition to touring the world 40 weeks of each year with one of the largest theatrical illusion productions in the U.S., he also has a certification in Autism Studies, is a Qualified Autism Services Practitioner, and is Adjunct Faculty in the Occupational Therapy Department at the University of Alabama in Birmingham. His ground breaking research on the benefits of teaching magic tricks to people with special needs has been published in leading international education and healthcare journals. He has presented papers at a dozen international education conferences. His work has taken him literally around the world – 26 countries on 6 continents.

Spencer's current project needs your support. He is working on a documentary called BAG OF TRICKS (http://BagOfTricksFilm.com). This film will share the real stories of real people from all over the world and their efforts to overcome what others might consider impossible odds. Most importantly, this film is about hope – the hope and confidence they gain by achieving the impossible. Their stories are phenomenal, encouraging, and life changing!

Why is this film so important? Simply put - because the future of individuals with disabilities is determined by our attitudes and perceptions about them. In spite of international laws and policies, many people with disabilities still find themselves pushed

to the margins of our societies. And almost all encounter prejudice, bullying, insensitive treatment, and discrimination. These attitudes and actions cause their world to become smaller. Their opportunities become more limited, and, ultimately, they withdraw from the wider community. That's not acceptable – and that has to change. Kevin can think of no better time than now to confront these attitudes in a positive way and jump-start the change that can make a difference in their lives.

The international conversation about disability issues has been taking place for years but real change must happen in the hearts and minds of ordinary people, not merely in policy and law. You can't "legislate" change in the way people think and feel.

Almost every person in every society around the world has been touched in some way by a person living with disability. Fathers, mothers, brothers, sisters, extended family, and friends – all have been impacted by the life of someone with a developmental or intellectual disability, including the almost epidemic explosion of autism spectrum disorders.

In the United States, 1 in 7 children are born with a developmental disability. Around the world, there are more than 110 million children and 650 million adults living with a disability. And those numbers are going up every year.

In a recent conversation with Kevin, he said, "As a society, we have to stop focusing on people's disabilities and start appreciating their abilities. This film will allow some amazing individuals to tell their stories in a compassionate and captivating way. Their experiences can move us one step closer to transforming our attitudes and fostering hope. If you agree that we can't stay where we are on this issue, then I hope you will be a part of looking for a better way forward. Once we make this film, I plan to submit it to international film festivals including the United Nations Enable Film Festival. But we also want to get this message to the world by showing it in community theatres, on college campuses, in local churches, on television, and anywhere else people gather. Everyone who supports people with disabilities is, in some way, an advocate for their best interests. I can only make this film if enough of you join us in this effort. I hope you will."

You can find out more information about this film and how you can support these efforts by visiting www.BagOfTricksFilm.com.

1. All contributions made to the film are tax-deductible in the USA. This is being produced by a non-profit corporation.

2. VIDEO LINK - https://vimeo.com/58494303







Photo:
Kevin with some of the students who appear in the movie.



A SNEAK VIEWING
BY JOE GOLD

Desperate Acts of Magic is a new independent feature film comedy about magicians coming to theatres this May. We will be screening at the Quad Cinema in NYC from May 3-9, 2013, and the Laemmle NOHO 7 in North Hollywood, CA from May 10-16. If those screenings go well, we hope to be able to bring the film to other cities.

Our official website is http://www.desperateactsofmagic.com and facebook page is facebook.com/desperateactsofmagic

The cast is mostly comprised of professional magicians performing real magic without special effects.

Our first shoot day was at the 2010 IBM convention in San Diego. We then shot one or two days a month for the next eighteen months.

Here are some behind the scenes highlights from our shoot:



1 Our first shoot day in July, 2010 at the IBM convention in San Diego. This is magician, Michael E. Johnson pulling a coin from Sascha Alexander's ear. We had never met Michael before the convention, but we loved his costume and fun personality. Many months later, we asked Michael to join the cast in a bigger scene.



2 Our 2nd day of shooting in October, 2010. This is the first of several "guerilla" shoots. It's a quick shot of my character getting gas after a magic show. We shot this at a gas station without getting permission. It was a Sunday morning. The gas station opened at 8am. We got there at 6:45am, started shooting as soon as the sun came up, and got out before the first employee arrived. You can see the "Open" sign in the background is not lit up.

Photos by Christopher Jackson



3 On our 4th day of shooting in November, 2010, Valerie Dillman works on her card throwing skills as the crew sets up the shot. Casting the lead role of Stacy Dietz, the female street magician, proved to be challenging. Sadly, there are not many female magicians in the world and even fewer who have an acting background. And due to the budget constraints and the long drawn out schedule, it was challenging to cast a magician outside of the Los Angeles area. Ultimately we cast Valerie Dillman, an accomplished actress that I was thinking of when I wrote the role, but who had no magic background. She was excited to learn and practiced diligently for each shoot.



4 On our 6th day of shooting in January, 2011, Magician Brian Gillis came to our rescue and let us shoot in the Redondo Beach Castle (his home). This location became the main headquarters for the convention. Shooting in an actual convention hotel might have been more realistic, but would have been far more expensive, and would have provided a far less interesting backdrop for our scenes. Luckily, Brian was available to be on-camera in a couple of scenes as well.



5 On our 9th day of shooting in February, 2011, we shot a scene that takes place in a halfway house for magicians. William Draven and his freak show stunts made a great addition to this scene.

6 On our 12th day of shooting in May, 2011, we were back at the Redondo Beach Castle. Jethro Alcuaz performed some ball and card manipulation to dress up one of the scenes



7 On our 15th day of shooting in August, 2011, we shot at Presto's Magic Shop in Long Beach, CA. During these later shoots, we always used two cameras in order to shoot more footage in less time. In this photo, Hiawatha Johnson, Jr. and Jonathan Levit (both of whom I met at Tannen's Magic Camp) wait for action to be called.

8 On our 19th day of shooting in February, 2012, we shot Farrell Dillon performing the opening credits sequence back at my apartment. We had all the credits printed onto playing cards, and Farrell performed tricks with the cards making the credits appear and transform one into the next. This was one of the toughest sequences to shoot because we had to get in really tight to see the writing on the cards and be far enough back to appreciate the magic. Farrell's manipulation of the cards had to be flawless to endure extreme close-up scrutiny..







Surplus Magic Exchange quickly grew over the first 2 years of FREE LISTINGS for buyers & sellers sharing their gently used Magic Items to become the BEST Place to Buy & Sell Your Magic Online!

3,000+ members confirm this to be true 24/7/365 inside our expanding community driven by Facebook & AMAZING DEALS

Come See the WOW Factor for Yourself Today ...

Think of our Village as your 24/7 Magic Club ... with Memberships starting at FREE and Backstage Access Memberships providing you with Village wide Access and 12 magic lectures PLUS 12 Business focused Lectures included for less than the cost of a cup of coffee each month ... WOW INDEED!

Introducing ...

MagicianVillage™

the virtual magic club has turned into a growing community



facebook.com/MagicianVillage

Paid Advertisement

A Marked Man



A DVD CRAMMED FULL WITH SHARPIE MARKER MAGIC!

Threek

Finally, A practical card stab!



FOILED AGAIN



A jumbo coin is shown to be chocolate inside... or is it?

NON-TOXIC

IT'S SAFE,
IT'S FUN,
IT'S STRANGE...



White Glue that you can vanish, transform, or even eat. 100% Safe!

HELTER SHELTER

A collected resource on the classic Razor Blade Illusion



COLOR CHANGING SPONGEBALL

A new idea in sponge ball magic!



THINGS TO DO -

1. GO TO WWW.BIZZAROMATIC.COM
2. BUY ALL OF THESE!

Ahmed Hassan

Paid Advertisement

JOKER mental

DANNY ARCHER

I thought I would take a break from the stories and tales of my previous columns and teach you an easy yet baffling card trick. Joker Mental was inspired by a trick I read in John Lovick's excellent Skinny lecture notes called *I Dream of Mindreading.*

The math was more complicated than I could handle and the trick ended with all the cards shown to be blank, and at that time I was avoiding using gimmicked cards (not so now). I was working on John's original version and I showed it to Lee Woodside who simplified the math. I changed the climax to Jokers and refined a presentation where the audience assumes that what they are watching is a mathematical trick with a stacked deck. The all Joker climax hits all the harder. This version appeared in my second set of lecture notes Still Working Alone.

What: The spectator merely THINKS of any card. The performer hands the deck to the spectator. Following the magicians directions, the spectator move cards around and then hands the deck to the magician. Running through the faces he removes a single card and states "Would you be impressed if I was holding your card? Jokers are wild!", he exclaims as he turns the card over showing a Joker. Now the magician names the thought of card and then reveals that the deck is comprised of 52 Jokers.

When: You will need a deck of 52 Jokers with two Jokers pencil –dotted on the face at the index corners (these dotted Jokers will be called the key cards).



How: Start with the two key cards as the top two cards of the face down deck. Depending on your presentation, you can false shuffle retaining the top two cards as you ask the spectator to think of any card. Hand the person the deck and have them hold it face down.

I usually turn my back back or even better have the spectator stand behind me as they follow the three simple tasks I will ask them to do. I firmly believe that if the spectator makes a mistake it is not their fault. I picked that person and I told them what to do. So that means that I try and pick an intelligent looking person and my instructions are carefully scripted. I also ask for conformation after each step.

1) If your card is a black card, do nothing. If it is a red card, take the top card and place it in the middle of the deck.

2) Double the value of their card (J=11, Q=12, K=13) and without reversing the order of the cards (see THIS), transfer them from the top to the bottom.

3) If their card is a Club or a Heart, do nothing. If it is a Spade or a Diamond, transfer ONE card from the top of the deck to the bottom. After they have finished, turn around and take the deck back.

The position of the key cards will tell you the name of the selection. My patter at this point is that the spectator is thinking the name of their card and as I spread through the face up pack I will spot it. This allows me to spread slowly and not talk and concentrate as I begin counting every card up to and including the first pencil-dotted joker(s). If the two key cards are next to each other, end the count on the last key cards. Remember that number.

If you only see one key card, the selection was a red. If the two keys are next to each other you know it was a black card. Don't stop looking at the spread after the count, but continue spreading the cards as you do the final two steps.

If the total of counted cards is even you know it was a Club or a Heart. If the total of counted cards is odd you know it was a Spade or a Diamond.

If the total of counted cards is even you divide by two to get the value. If the total of counted cards is odd you first minus one from total and then divide by two to get the value.

A few examples will help clarify the above. You take the deck back and as you spread and counted, the count ended on six and the two key cards were together. Since the two keys were together, you know it was a black card. The number of counted cards is even so you know it was a Club. You divide the total in half which yields 3. So it's the 3C!

Suppose the total was 6 cards and you only saw one key card. Then you would know it was a red card. The number of counted cards is even so you know it was a Heart. Divide the total in half which yields 3, so the card is the 3H.

One more example with an odd total. You count over 9 cards and see two keys together. Two keys are next to each other, so you know it was a black card, an odd total means it is a Spade. You can't divide nine in half, so you subtract one from nine which equals eight. Divide 8 in half and the card was the 4S. If the count was nine and there was only one key seen the card would have been the 4D.

The math is very easy to do and you have plenty of time to do the calculations as you scan through the faces of the deck.

THIS (Tips, Hints, Ideas & Subtleties)

As I mentioned, you can present this as a special deck that can read minds. That way it can be worked in at any time, otherwise you would have to open with this effect or do a deck switch. One of the weak points is that the spectators must count the cards a certain way for the trick to work. Here's what I do to turn this weak point around.

I begin with the key cards 5th and 6th from the top. I start by casually shuffling the deck retaining the top stock (Jog or Hindu shuffle) as I explain what I want the spectators to do. I demonstrate how they think of a card, say a two, double the number and then I show them how to transfer four cards to bottom. I noisily straight count four cards to the table and tell them that if they count like this, some people will think I am listening and counting the cards as well. I replace the four cards on top and spread and count them silently and then transfer them to the bottom without reversing their order. I explain the reason they should count like this is that there is no way I can listen and count along. The deck is now set with the two key cards on top.

I hand them the deck, turn around and talk them thru the procedure. When I take the deck back, I push cards off and count them in two's and count past the key card and upjog any non key card. I gaze at it for a moment, as I figure out the name of their card. I remove the upjogged card and ask if they would be amazed if I was holding their card. I turn it around and show it and say "Jokers are Wild! Do you see the King on the Bicycle? He has a teeny mouth, (I hold the card up to my ear), you have to listen really hard because he has such tiny lips … he said your card was black... a number card... he just told me you card was the 5S!"

They confirm. "When he gets that right, it makes all the other kings laugh and laugh", said as I turn the cards face and spread through showing a full deck of Jokers. If working at a table I like to let the Jokers spill from my hands and cover the table.

Well there you have it. If you are like me (and most other magicians I know) you have a lot of stacks of rubberbanded Jokers just sitting there. Try this out and I think you will be please with the reactions you will get with Joker Mental. As always your bricks and bouquets are welcome and encouraged. dannyarchermagic@gmail.com.

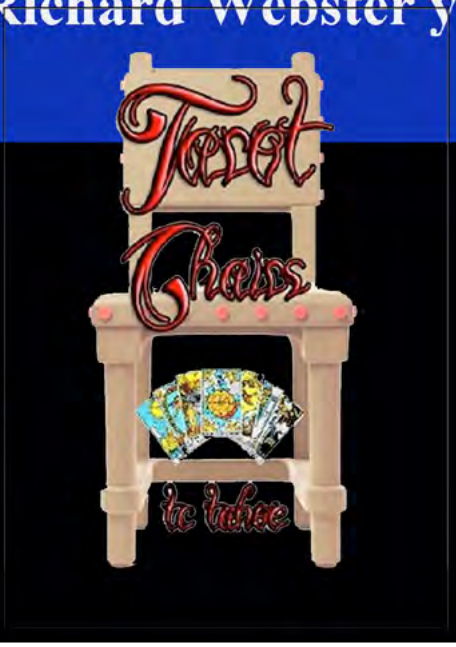


TC Tahoe's Tarot Chairs

Tarot Chairs is a strong, entertaining Chair Test, combined with the Tarot.

"I love it! A great, simple routine for stage or parlour involving the Tarot that is both entertaining and engaging! Simply fantastic!"
- Paul Voodini

"I love Tarot Chairs. It's a great idea, and one that could be performed in almost every type of situation." **- Richard Webster y**



Only $10

Get Tarot Chairs & TC's other eBooks Here



Max's Magic Shop

We've been expecting you...

This membership has many privileges.

- ♠ *Free shipping in the US and half price overseas on any order.*
- ♥ *Special birthday gift.*
- ♣ *Membership rewards program*
- ♦ *Monthly contests, random promotions and half price live events.*
- ♠ *Members only suite at the shop.*

Max's Magic Shop — *We've been expecting you...*

Member Name: **Max Krause**
Membership number: **000000**
Member Since: **President**

CHARTER MEMBER

Charter Membership
is only $5/mo US and $10/mo international.
Yearly is $50 US and $100 international.

- ♠ *Magic Supplies*
- ♥ *Private Events*
- ♣ *Pranks*
- ♦ *Live Shows*
- ♠ *Unlimited Fun!*

www.MaxsMagicShop.com

Paid Advertisement

MAGIC MARKER

PROBABLY THE BEST GAG SINCE THE FUNKENRING!



FROM THIS...

...TO THAT



IN THE BLINK OF AN EYE!

Click here to watch the magic marker in action.

$29.95 (+S&H)

Click Here To buy

www.KeithFieldsMagic.com

THE STEALTH CHANGE BAG
By Tony Chris



The Future Of
The Change Bag Is Here.

IT WILL DO THINGS THAT NO OTHER CHANGE BAG CAN EVEN DREAM OF

The Professional Workers Change Bag
With New Age Floating Pocket Technology.
Hiding More Than You Think!
PERFECT FOR THE MENTALIST, MAGICIAN, AND BIZARRIST!

Tony Chris Magic
Creating The Art Of Wonder
One Trick At A Time

TCM

Includes The Stealth Change Bag and an instructional DVD

Available Only At www.tonychris.com

$65.00 Plus $6.50 Shipping And Handling

Tony Chris © 2010. All rights reserved.

Paid Advertisement

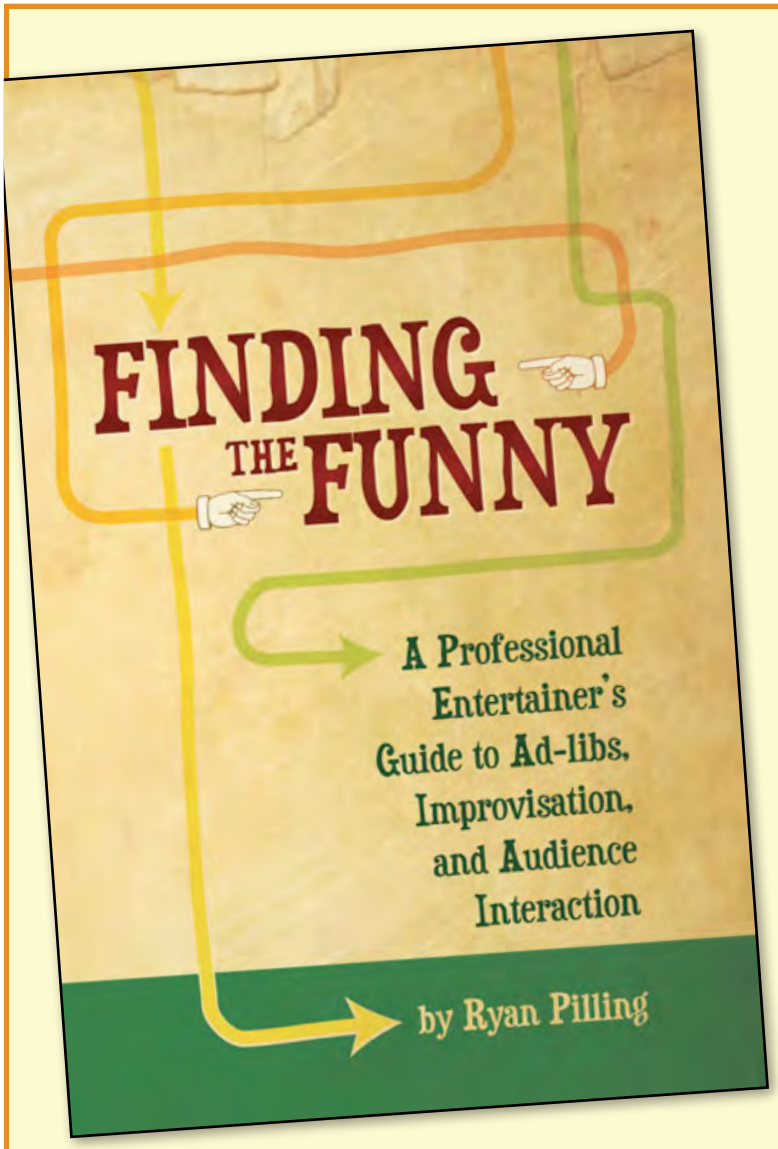
Become a friend of

Gwyn the Magic Assistant

Twitter.com/MagicAssistant

Facebook.com/MagicAssistant





NEW BOOK!

from Comedy Magician **Ryan Pilling**

How To Make Audience Volunteers the Hilarious Highlight of Your Show!

...and other secrets of a veteran improvisor, comedian, and magician. **"Finding The Funny"** helps you prepare to be un-prepared, on your toes, and in control to discover the laughs in any situation.

Starting with the nuts & bolts of improvisation, and how to apply the techniqes on stage as well as in rehearsal to expand your creativity and writing skills. Ryan shares the specific steps he takes to choose the best audience volunteers, and work with them to allow them to shine on stage.

Ten years of practical, applicable advice that can help you be a fearless and funny entertainer. *70 pages, Paperback*

Playing BiG

Order online, or ask for it at your local magic shop

www.PlayingBigMagic.com

making magic out of tricks.

Ahmed Hassan

Paid Advertisement

ESSENTIALS IN MAGIC™

CLASSICS OF MAGIC FEATURING ONE-ON-ONE MENTORING BY AWARD WINNING MAGICIAN DARYL



ONLY

$9.95 USD (MSRP)

EACH

AVAILABLE WORLDWIDE AT FINER MAGIC RETAILERS.

日本語吹き替え入り • *disponible en español*

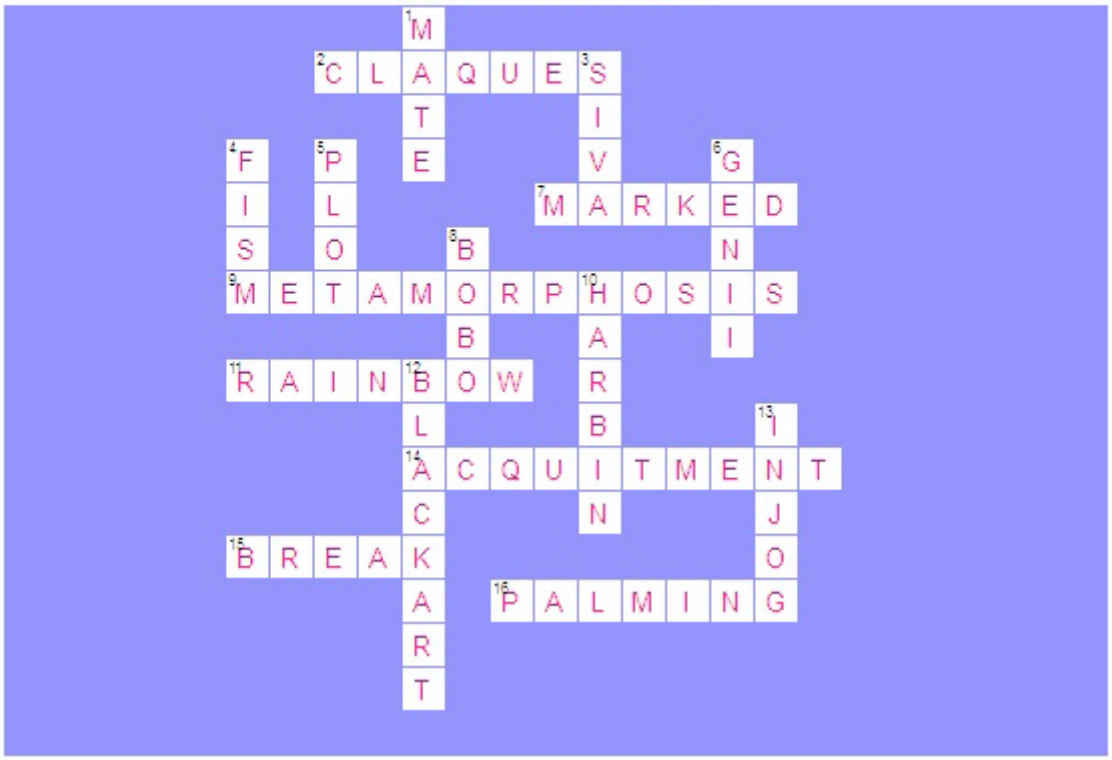
DEALERS CONTACT MURPHY'S MAGIC SUPPLIES, INC.

Paid Advertisement

ANSWERS TO CROSSWORD FROM FEBRUARY/MARCH ISSUE

MAGICIAN'S CROSSWORD PUZZLE

BY BALU THE MAGICIAN



Across

2. A group of persons hired to applaud at a performance [CLAQUES]
7. A gaffed deck in which magician can identify the cards from back [MARKED]
9. A famous illusion where a magician and assistant seemingly switch places in an impossibly short time. [METAMORPHOSIS]
11. Seven colors deck [RAINBOW]
14. Conjuring Term for a secret transfer of a concealed object from one hand to another enabling both hands to apparently be shown empty. [ACQUITMENT]
15. A secret gap held between cards in the deck, usually by a finger. [BREAK]
16. Secretly hiding an object in your hand [PALMING]

Down

1. A card of the same value or color, but different suit. [MATE]
3. A false count (Hindu God) [SIVA]
4. Best known for conducting one of the premier magic conventions in the world [FISM]
5. The story or routine of a trick [PLOT]
6. The Conjurors' Magazine [GENII]
8. Bible for coin magic [BOBO]
10. Zig Zag lady inventor Robert _____ [HARBIN]
12. A principle that states that anything painted black cannot be seen when placed against a black background [BLACKART]
13. A card protruding beyond the inner end of the pack [INJOG]

CARL DE ROME`s

HOT SPOT

THE ONLY TRICK WITH A FULL



MONEY BACK GUARANTEE
EVEN IF YOU DONT LIKE IT
SEVEN DAYS TO DECIDE

SEX TEST

Also known as HYPNO HEAT.

THE HOT FOIL IN HAND TRICK

THE TRICK THAT MAGICIANS ARE TALKING ABOUT
A GOOD SUPPLY IN A DRIP BOTTLE

STILL ONLY £28

(Ca. 43 $ / 35 Euro) Including postage worldwide

TO VIEW PROMOTION VIDEO
& FULL ORDER DETAILS
cdrmagic.com/heat.html

THE ONLY TRICK FROM A MAGIC DEALER WITH A

MONEY BACK GUARANTEE

READ A FULL REVIEW OF THIS PRODUCT IN ISSUE NUMBER 4 OF VANISH MAGAZINE PAGE 50

Paid Advertisement



"There is a door that continues to conjure up amazing possibilities in my mind throughout my entire life. As we left the theater tonight, after our performance in front of a packed house, I turned around and realized I had to grab my camera and capture the very thing that fills me with expectation every time I walk through it. The lighting, the brick wall, and the fading red letters of "STAGE DOOR" were just all too perfect. I love theater, and that wonderful feeling of being, in the moment, live and onstage. There is simply nothing in the world more exciting, dangerous, or fulfilling. You walk thru that door, and you take the leap." Chipper Lowell 2013